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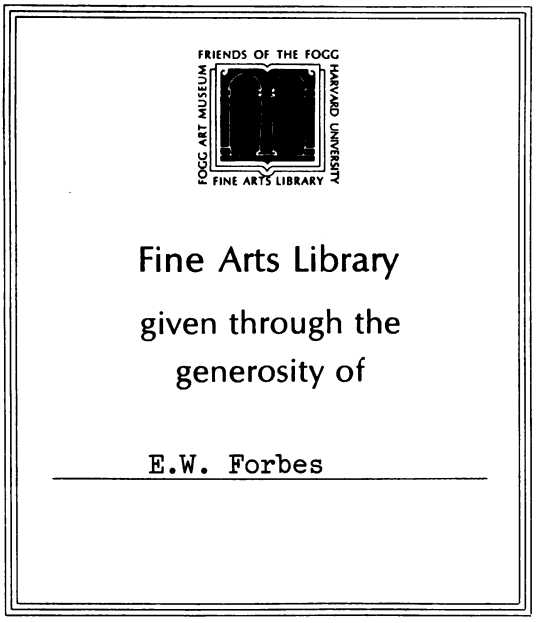

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WASHINGTON, D. C.
1907

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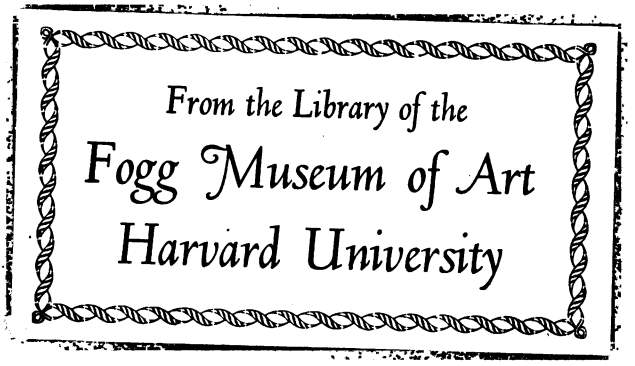
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WASHINGTON, D. C.
OCTOBER, 1907.

THE CORCORAN GALLERY OF ART.

NOTE TO THE PUBLIC.

The history of The Corcoran Gallery of Art, and also a brief sketch setting forth the necessity of erecting the present building, together with a description of the building, are incorporated in the Catalogue of Paintings, which is for sale by the Janitor at the main entrance to the building.

With the exception of the marble statue entitled "The Last Days of Napoleon I," executed by Vincenzo Vela, which stands in the center of the main atrium on the second floor, all of the works described in this catalogue are exhibited on the first or main floor of the building.

For the convenience of the public it may be stated that the casts from the Antique sculpture are exhibited in the lower or south end of the main atrium, while those from the Renaissance are placed in the north end.

The dimensions of all the rooms and galleries are given on the accompanying floor plans.

The gallery is closed to the public every summer, for necessary renovation, etc., from the first of July to the first of October. It is open on other days as follows:

On SUNDAYS, from November 1st to July 1st, from 1:30 to 4:30 P. M.

On MONDAYS, from 12:00 M. to 4:00 P. M.

On TUESDAYS, WEDNESDAYS, THURSDAYS, FRIDAYS, and SATURDAYS from 9:30 A. M. to 4:00 P. M. from October 1st to May 1st, and from 9:00 A. M. to 4:00 P. M. from May 1st to July 1st.

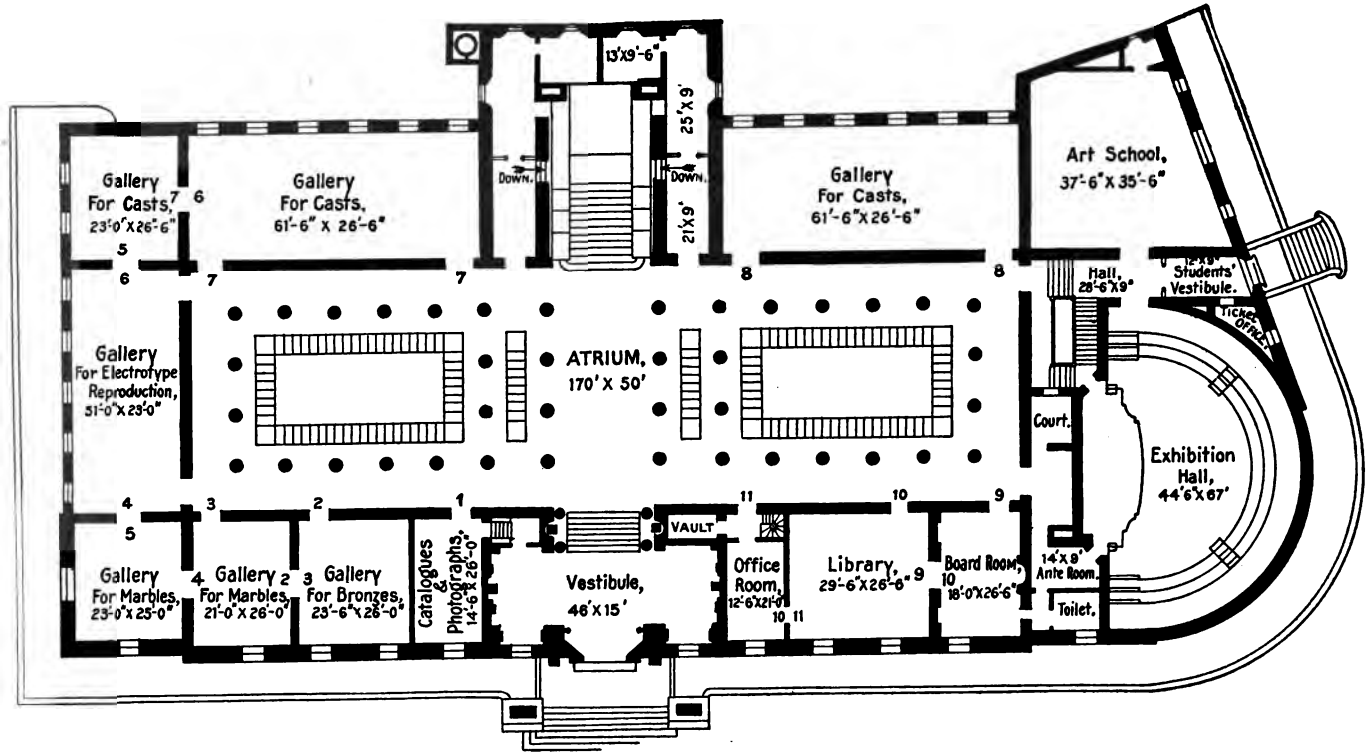
On CHRISTMAS DAY it is closed to the public, but on other public holidays it is open from 10:00 A. M. to 2:00 P. M.

On public holidays and TUESDAYS, THURSDAYS, SATURDAYS, and SUNDAYS the admission is free.

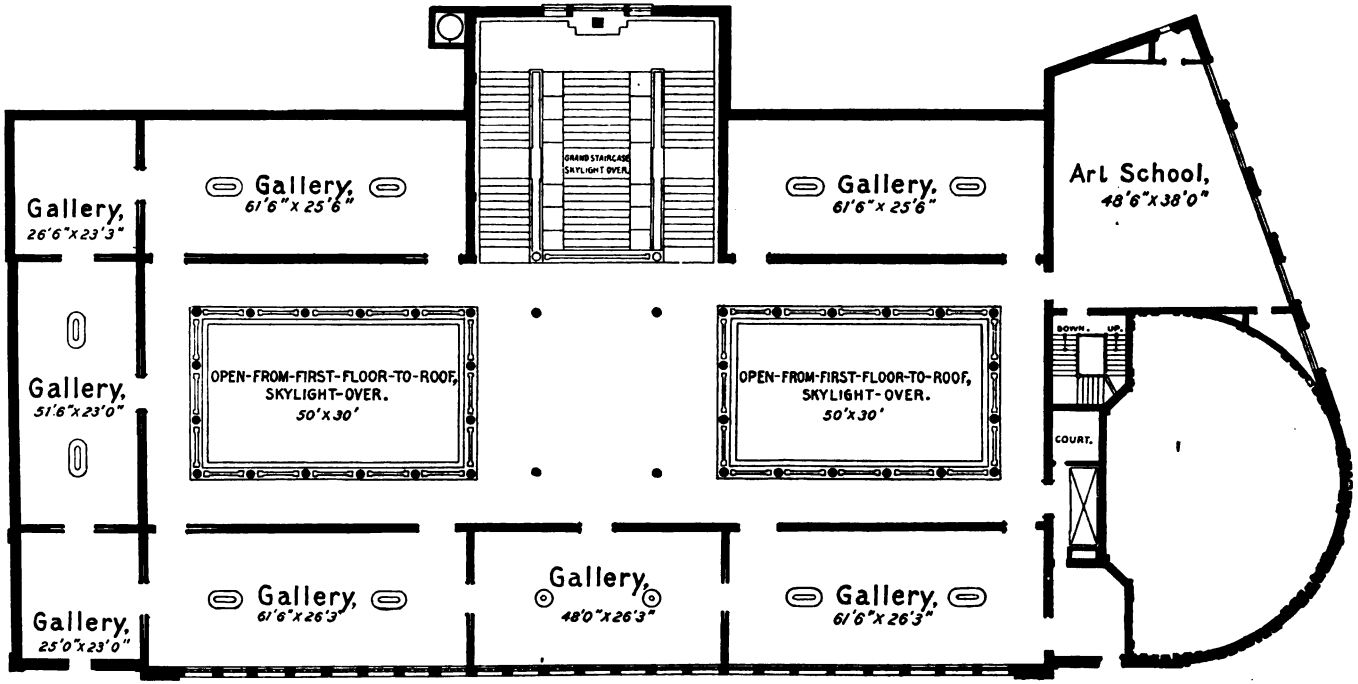
On MONDAYS, WEDNESDAYS, and FRIDAYS an admittance fee of 25 cents is charged.

For information concerning Copying, Art Education, etc., see Rules and Regulations, separately printed, to be had by application to the Principal of the Art School.

Photographs of the principal paintings and other works of art in the Gallery are for sale at the door.

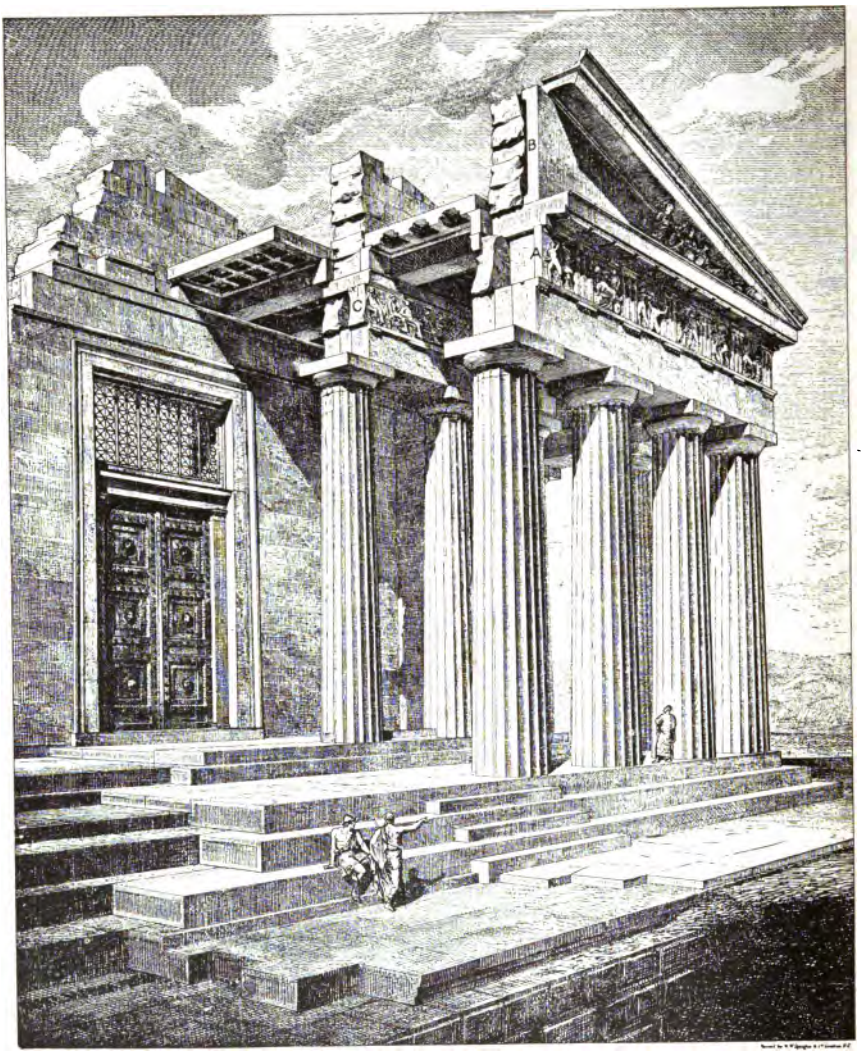


PLAN OF FIRST STORY



PLAN·OF·SECOND·STORY

Plate I.



THE PARTHENON.

A. Metopes.
B. Pediment.
C. Frieze.

KEPHISSOS.

CASTS FROM ANTIQUE SCULPTURE.

THE PARTHENON.

Plate I, opposite page.

THE PARTHENON, a Doric temple of white marble, erected in honor of Minerva (Athene Polias), the tutelar deity of Athens, was completed in the year 438 B. C., 16 years after its commencement. The temple was built during the administration of Pericles, who employed Callicrates and Ictinus as architects under the direction of Phidias, to whom he entrusted all works of magnificence, and who embellished it with statues and bas-reliefs. It was 227 feet long, 101 wide, and 65 in height, with 8 pillars front and back, and 17 on each side; these pillars were 42 feet high and 17½ in circumference, the distance between them being 7 feet 4 inches.

THE FRIEZE OF THE PARTHENON.

Plate I, C.

This frieze, in low relief, ran around the top of the inner faces of the colonnade and outer wall of the *cella* of the temple, yet within and below the roof, and 39 feet above the pavement.

As the entablature above the outer columns descended 4 feet 9 inches below the lower edge of the frieze as it was placed on the wall, the frieze could only receive its light diffused between the columns and reflected upwards from the pavement of the colonnade. Owing to this circumstance, as well as to the peculiar position

of the spectator when looking at the frieze, standing within the columns, the artist was forced to keep his relief very flat, so that it only rises 1¾ inches from the background, and at the highest point only 2¼ inches; moreover, it is owing to these circumstances that the relief was kept lowest in the lower parts of the frieze and highest in the upper parts, where even sometimes the background is sunk to gain a bolder relief. The frieze was over 522 feet in length, running around the four sides of the temple.

Around the cornice of the south end of the atrium first story, or Statuary Hall of this Gallery, is placed 194 feet of casts from the original marble slabs of this *frieze*. The reliefs commencing with that nearest to, and south of, the main entrance, presenting an unbroken line of young horsemen sweeping along, with here and there a dismounted group, varying the action of the cavalcade, are arranged precisely as the originals stood in the Parthenon Following these, and extending to the main staircase on the west, are broken groups representing seated deities (see Nos. 1001 to 1009), virgins with sacrificial oxen, and charioteers.

1001 ZEUS.
Frieze of the Parthenon.

1002 HERA.
Frieze of the Parthenon.

1003 IRIS.
Frieze of the Parthenon.

1004 ARES.
Frieze of the Parthenon.

1005 ARTEMIS.
Frieze of the Parthenon.

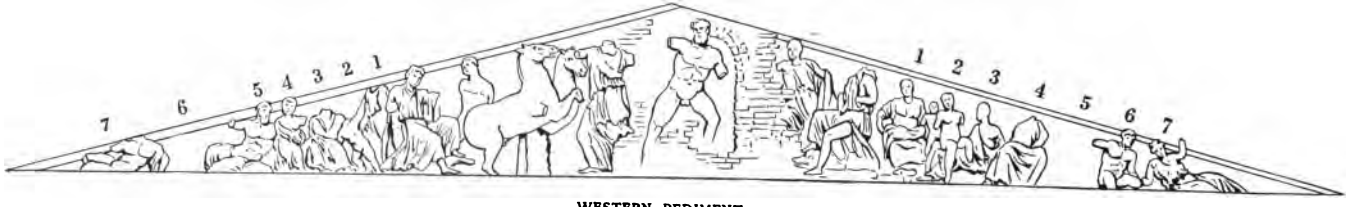
1006 APOLLO.
Frieze of the Parthenon.

1007 HERMES.
Frieze of the Parthenon.

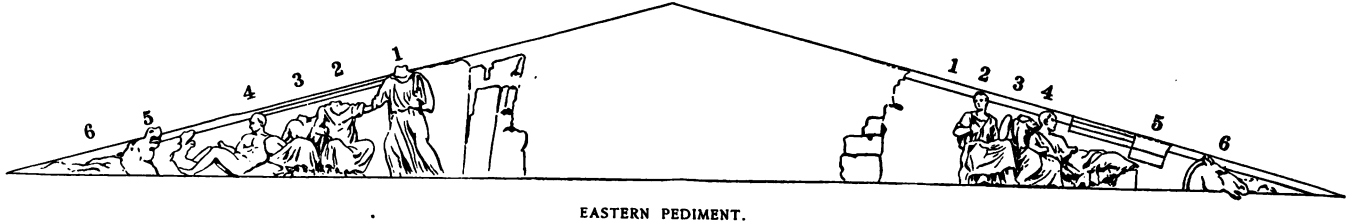
1008 ATHENE.
Frieze of the Parthenon.

1009 HEPHAISTOS.
Frieze of the Parthenon.

PEDIMENTS OF THE PARTHENON.



WESTERN PEDIMENT.



EASTERN PEDIMENT.

Plate II.

The Western Pediment.

Plate II, Page 15.

The myth here represented is as follows:

Athene and Poseidon both claim the patronage over the land of Attica; their claims are to be decided by some token, symbol, or sign of their power; and, according to various traditions, the judges who are to decide which of these tokens contains the weightiest claim to the patronage, are either the Olympian gods, or Kekrops the hero-king of Athens with his family, or the Attic people themselves.

There is little doubt concerning the figures at the extreme angles of the pediment, which are generally admitted to be, on the left the river god Kephissos No. 7 l., with a nymph not extant, and at the right angle the nymph (Kallirrhoe) No. 7 r., with the river Ilissos No. 6 r. crouching beside her. The real doubt exists with regard to the remaining figures at either side. No. 1 on the l. is called by Michaelis and others, Kore holding the boy Iakchos (No. 2), who is turning towards the seated female figure Demeter (No. 3), while Nos. 4 and 5 are called in the British Museum, Pandrosos and Kekrops, and by Michaelis, Hygieia and Asklepios. The corresponding figures on the other side are called (No. 1) Leukothea with Palaemon and Eros in her arms, (No. 2) Aphrodite in the lap of (No. 3) Thalassa, No. 4 being a Nereid. The other system of interpretation, first formed by Brunn, makes all the figures on either side of Nike and Amphitrite partake of the nature of the river gods at either angle, considering them personifications of Attic locality. Of this pedimental group, fortunately drawn by Carrey in 1674, before the destruction of the Parthenon, only more or less fragmentary remains of Athene, Poseidon, Hermes, Amphitrite, perhaps Nike, and of 1, 6, and 7 r., and 4, 5, and 6 l. are extant in the British Museum.

1010 RIVER GOD, KEPHISSOS. H. 2 ft. 8 in. L. 6 ft. 4 in.

Original Elgin Marble, 440 B. C. British Museum.

This figure stood in the north angle of the western pediment of the Parthenon, and is represented as raising himself on an arm from a recumbent position, to listen to the announcement of the triumph of Minerva over Neptune.

"This, one of the most famous specimens of Greek sculpture extant, shows the combination of perfect modelling and grandeur which marked the art of Phidias, and displays the care which was bestowed even upon works of mere decoration. Note for instance the remains of finish even on the back of the statue, which could never be seen *in situ*."

Note.—The measurements of the casts give the height of the statues and busts *exclusive* of their plinths or bases.

The Eastern Pediment.

Plate II, page 15.

The subject represented in this pediment was, according to Pausanias, the birth of Athene. We cannot believe that the moment represented was that of the actual birth of Athene out of the head of Zeus, an incident sometimes quaintly rendered on archaic vases; nor can we believe that it was that immediately preceding the birth. It must have been the scene immediately succeeding the birth, when Athene stands fully armed before her father and the admiring gods, as described in the Homeric hymn to Athene.

In Carrey's time the centre of the pediment was no longer extant, and he could only give the figures at the wings as here rendered in Plate II, page 89; but there can be little doubt that the centre of the pediment was occupied by Zeus and Athene, with the chief Olympian gods and goddesses to their left and right.

In this plate all the extant figures from this pediment, now in the British Museum, are given, with the exception of a nude male torso at Athens (Michaelis, VI, H. Guide Brit. Mus., Prometheus or Hephaistos, p. 16), and the torso of Nike (?), which has before been ascribed to the western pediment. No. 1 l., the draped female figure rapidly striding towards the angle, is admitted by all to represent Iris, the fleet messenger of the gods, bringing the news of the great event from the dwelling of the gods to the figures seated in the angle. In the case of this, as in that of the western pediment, there are two main groups of interpreters: those, namely, who see in the figures of the angles gods or heroes, and those who consider them to form subdivisions of the composition as a whole, clearly to be distinguished from the central group, and to be personifications of nature in keeping with the character of the chariot-driving figures at the extreme angles, which are admitted by all to represent the sun god and the moon goddess.

Accordingly the seated figures, 2 and 3 l., would be, after Brunn, the two Horae who watch the gates of Olympus, the reclining nude male figure, 4 l., would be the mountain god Olympus, while the hitherto generally accepted interpretation for the two female figures, has been Demeter and Persephone, and for the male figure, Theseus, Dionysos, or Herakles. Nos. 5 and 6 l. are universally admitted to represent Helios, the sun god, driving his chariot.

No. 2 r. represents Hestia, the goddess of the human hearth, while the female figure 4 r., reclining on the knees of her seated companion 3 r., is the sea, Thalassa, resting on the lap of the earth, Gaia. The current names given to these three figures are the Three Fates, who were supposed to be present at the birth, and are thus figured on the late reliefs in Madrid and Dresden; 5 and 6 r., are admitted to represent Selene, the moon goddess, driving her chariot.

In the western pediment, the myth represented shows Athene in her local association with Athens; while in the eastern pediment, the birth of Athene from the head of Zeus has an universal association with mankind. The one scene is local, the other cosmical, as the river gods with nymphs framing one scene, and the sun and moon framing the other, *certainly* indicate, and as the remaining figures *probably* do.

It must be remarked, that the prevailing difference of opinion in assigning definite names to the single figures of these pediments, is due not only to the fact that we have no passage in ancient authors mentioning them, but that the fragmentary condition of the statues has not even supplied us with the symbols which they held in their hands, and which made their meaning clear to every child in ancient Athens.

The Parthenon appears to have remained in its original condition until the 5th or 6th century of our era, when it was converted into a Christian church, at first of St. Sophia, then of the Virgin Mary. The alterations necessitated by its new dedication chiefly concerned the interior of the temple, and had little effect upon the sculptured decorations. The entrance was transplanted from the east to the west, an apse was built at the east end, and two niches were placed in the tympanum of the western pediment. At the beginning of the 13th century it was converted from a Greek orthodox into a Roman Catholic church, and in 1458 it was turned into a Turkish mosque, a minaret being added to the west end of the south wall. On the whole, the building and the sculptured decorations remained comparatively intact until the latter part of the 17th century, when all nationalities combined in destroying it. In September, 1687, during the war between the Republic of Venice and Turkey, the Venetian general, Francisco Morosini, with an army chiefly of mercenary troops of all nationalities, under the immediate command of Count Koenigsmark, a Swedish general, laid siege to Athens, and bombarded the Acropolis, whither the enemy had withdrawn. Upon hearing that the Turks had stored powder in the Parthenon, on the 26th of September, 1687, at seven o'clock in the evening, a German lieutenant succeeded in sending through the roof of the Parthenon a shell, which ignited the powder and rent the great temple asunder, heaping fragments on either side. In the year 1800, Lord Elgin, then British ambassador to the Porte, having received permission, began his work of carrying off the Parthenon marbles. After years of the greatest vicissitudes, occasioning a vast expenditure of money on the part of Lord Elgin, the sculptures finally reached England in 1812, when, being forced to sell the collection, he offered it to the nation for the sum he had actually expended. At last it was purchased for £35,000, a sum less than half it cost him, and now forms the chief treasure of the British Museum.

The following 10 casts are arranged as nearly as possible in the position occupied by the original marbles in the east pediment of the Parthenon:

1011 HELIOS, WITH HIS HORSES.

Original Elgin Marbles, 440 B. C. British Museum.

At the extreme angles of the pediment the neck, arm, and shoulder of Helios, the sun god, rise out of the sea, and before him the heads and necks of his horses are advancing towards the centre (but one of the three horses is here represented). Though there are but small portions of the figures of horses and man, the bold upward motion is completely indicated, and the artist clearly suggests that the scenery presented in the pediment takes its beginning at this side and concludes at the other.

1012 OLYMPUS, commonly called THESEUS.

H. 4 ft. 2¾ in. L. 5 ft. 9 in.

Original Elgin Marble, 440 B. C. British Museum.

The original reclined in an angle of the east pediment, and is universally acknowledged, alike by artists and by the outside world, to represent the highest stage of broad and monumental art in the representation of the nude male figure.

1013 TWO HORAE, commonly called CERES (or DEMETER) and PROSERPINA (or PERSEPHONE). H. ———.

Original Elgin Marble, 440 B. C. British Museum.

Guardians of the gates leading to the dwellings of the gods. The first of these two figures, in her more erect attitude and gesture, manifests the attention she is giving to the news brought by the messenger of the gods, Iris; the other figure, leaning on her shoulder, has not yet completely realized the importance of the scene enacted in the centre. Both these figures manifest in a high degree the characteristics of Pheidiac art.

1014 IRIS.

H. 5 ft. 3 in. Original Elgin Marble, 440 B. C. British Museum.

The fleet messenger of the gods, rapidly descending from their abode to proclaim the birth of Athene, is here represented as a youthful female figure, clad in the Doric chiton open at the sides. A short mantle is flapping back in the wind, owing to her rapid motion, the indication of which is powerfully expressed in the whole composition.

1015 HESTIA. H.———. Original Elgin Marble. British Museum.

The common view makes her one of the Three Fates ; the left arm of this figure was probably raised behind the shoulder of Gaia and there held a sceptre; the simple and solemn attitude of this figure would well correspond with the nature of Hestia.

1016 THALASSA and GAIA, commonly called TWO OF THE THREE FATES.

H. 4 ft. 11 in. L. 7 ft. 7 in.

Original Elgin Marble, 440 B. C. British Museum.

The original occupied a position in the angle of the eastern pediment opposite the Olympus. "Here the perfection of the modelling of the

texture of drapery and the nude has been attained, and this not at the cost of the general breadth of composition. As regards the varied treatment of drapery, notice the folds of the cloth upon which Thalassa is reclining, with its broader surfaces, the more elaborate folding of the upper garment round the legs, and the varied play of smaller creases of the undergarment as it covers the breast, against the nude texture of which it is set off in bold contrast."

1017 HEAD of one of the horses of SELENE. H.2 ft. 6 in.

Original Elgin Marble, 440 B. C. British Museum.

The head projected over the cornice of the eastern pediment, double holes behind the ears, on the nose, between the eyes and mouth, and on the inner corner of the mouth (not well represented in the cast) showed where the metal bridle had been affixed.

"This head has ever been held as the instance of sculpture in which the combination of actual truth to nature on the one hand and the insistence upon the broad, important, and general features, with the avoidance of purely individual and ephemeral traits, upon the other, has been successfully attained."

We are indebted for much of the foregoing matter relating to the Parthenon, to Stuart and Revett, Antiquities of Athens; to Dr. William Lübke, History of Sculpture; and to the writings of Charles Waldstein, Litt. D., Ph. D., L. H. D., Director of Fitzwilliam Museum, Cambridge.

1017A EIGHT SLABS OF THE METOPES OF THE PARTHENON.

From the original marbles in the British Museum.

These Metopes were of Pentelic Marble and were decorated with sculpture in high relief. There were 92 of them, separated from one another by triglyphs, and running around the whole of the temple, 14 on either front, and 32 on each side. Each was 4.41 feet square, but the top contained a projecting seam of 0.45 feet, decorated with a bead ornament which must be deducted from the space left for reliefs. The figures in the reliefs project from the background about ten inches, probably prescribed by the thickness of the slabs.

Though there are at present no traces of color to be found on the originals, there can hardly be any doubt that the reliefs were supported by color.

The subjects of these Metopes are taken from the contest between the Centaurs and Lapiths at the marriage feast of Peirithoös.

1018 THE DISCOBOLOS (Quoit-thrower). H. 5 ft. 5½ in.
Original Bronze, in the British Museum.

The original statue was executed in bronze by Myron at the close of the first period of Greek sculpture, about 470 B. C., and is minutely described by Lucian and Quintillian. The *discus* was a round flat plate of metal or stone, about ten or twelve inches in diameter. There are several antique copies in marble of this figure, showing the head reverted. The copy from which this cast is taken was found in 1791, near Hadrian's Villa.

1019 DISCOBOLOS. H. 5 ft. 5¾ in. Original Marble, in the Vatican.

The original of this cast is supposed to be by Naucydes, pupil of Polycletus, who was a pupil of Phidias. The head is supposed not to have formed a part of the original figure. The fillet round the head was the badge of victory.

1020 VENUS OF MELOS. H. 6 ft. 8 in. Original Marble, in the Louvre.

The original of this cast was discovered in 1820 by a peasant, in a grotto about five hundred yards from the ancient theatre of the town of Melos, in the island of the same name. From its shape and character, the grotto is supposed to have been a grave in which the statue was hidden. It was bought for the sum of 6,000 francs by M. de Marcellas for the Marquis de Riviere, then French Ambassador to the Porte. It was carried to Paris in February, 1821, and presented by Riviere to Louis XVIII. It now stands in the Louvre, the pride of Paris, and the admiration of the world. Its sculptor is unknown, but by the grandeur of its style it is justly assigned to the era between Phidias and Praxiteles, and is considered the greatest statue of woman's form the world now holds. The plinth, the tip of the nose, and a small part of the lips are the only parts restored. Parts of an arm and hand were also found, but so mutilated that, though casts have been taken with them attached, the torso is declared by the world better as it is—the fullness of what is left, and its suggested action, being more satisfactory than any guesswork from an uninspired hand.

Mr. Ravaisson, keeper of the Antiques of the Louvre, thinks it probable that the statue is part of a group of Venus and Mars—"Love disarming War"—and he has made a cast, with the arms attached, which it is said confirms his theory. Then, again, it is asserted that a small bronze copy of it has been discovered in Pompeii representing her as looking at herself in a mirror held in her left hand.

Mr. Millingen, a Dutch antiquary, thinks it a Victory holding a shield with both hands, and Mr. Stillman, a recent critic, contends that it is the Wingless Victory that once stood in the Temple of Nike-Apteros, Athens, and was sent to Melos at the time of a threatened invasion.

The Venus of Capua in the Museo Bourbonico, Naples, is like the Venus of Melos in general form, but has the head bent down and the left arm and empty hand extended towards a Cupid, who, with his bow, stands before her. It is believed to be a modified copy of the latter.

VENUS OF MELOS.

All these theories, however, are set at naught, and the action of the Venus of Melos settled, if there be truth in the following evidence of its condition when found, as quoted by O'Shea in his "Galleries of the Louvre." The eminent traveler, Dumont D'Urville, landed from the French frigate soon after its discovery, and after an inspection, says in his account of it, published in 1821: "The statue was in two parts, and about six feet high, representing a nude female *whose left hand (raised) held an apple*, and the right one held up a tunic falling gracefully from the waist to the feet. However, they (the hands) were mutilated and separated from the body." An officer of the man-of-war, writing about the statue, says: "When M. D'Urville and myself saw the statue it had the left arm raised in the air, and *holding in its hand an apple*, and the right arm was broken at its narrow part—*à la saignée*." O'Shea also states that the forearm and hand holding the apple are in the store-room of the Louvre. This contemporary evidence seems to prove conclusively that the statue is a Venus Victrix in the contest for the apple with Juno and Minerva.

1021 VENUS DE MEDICI. H. 5 ft. Original Marble, in Florence.
Gift of J. C. McGuire.

The original stands in the Tribunal of the Uffizi, Florence. It was found in the 15th century, and carried to Venice during the reign of

Cosmo di Medicis—hence its name. When found it was in thirteen pieces, and without arms. These were supplied, but it is supposed by many that the position of the original arms is not given in the substitutes. It was executed by Cleomenes of Athens at a period when Greek art was rapidly declining.

1022 VENUS OF THE CAPITOL. H. 5 ft. 11 in.

Original Marble, in the Capitoline Museum, Rome.

Found in Rome, between Viminal and Quirinal hills, and placed in the Capitoline Museum by Benedict XIV, 1752. Bausteine regards it as a Greek work of the period after Alexander the Great.

1023 SLEEPING ARIADNE. H. 5 ft. 3½ in. L. 6 ft. 11½ in.

Original Marble, in the Vatican.

Date and place of discovery unknown. Its history can be traced to the beginning of the sixteenth century, when it was in the possession of Girolamo Maffei, a prominent citizen of Rome (Michaelis), purchased of him by Julius II, between 1509 and 1512, and placed in the Belvedere of the Vatican, whence it was subsequently removed to the Gallery of Statues.

1024 EUTERPE. H. 4 ft. 6 in. Original Marble, in the Louvre.

Formerly in the Villa Borghese, Rome.

The head is ancient, but does not belong to the statue. The nose, mouth, and chin are modern; also the neck, the right hand, and portion of the arm.

1025 DIANA DI GABII. H. 6 ft. 5 in. Original Marble, in the Louvre.

Found in 1792 in the neighborhood of Gabii, about ten miles from Rome. At first it belonged to the Borghese Collection; since 1808 it has been in the Louvre. The right hand and the lower part of the left leg are restorations.

1026 EROS. H. 2 ft. 9½ in. Original Marble, in the Vatican.

Found in the second half of the 18th century by Gavin Hamilton, at Centocelle, in the Via Labicana, near Rome, and sold to Pope Clement XIV, by whom it was placed in the Vatican. It has been thought to be from an original of Praxiteles, but the expression has too much of melancholy for an Eros of Praxiteles. Overbeck does not think that the figure can be accepted as a work of that master.

1027 ABUNDANCE, or PLENTY.

H. 6 ft. 11 in. Original Marble, in the Vatican.

It has the cornucopia in the left hand, while the right holds a rudder resting on a globe, thus indicating Commerce as a source of Plenty.

1028 MINERVA. H. 7 ft. 3 in. Original Marble, in the Vatican.

Found in Rome near the Church of S. Maria Sopra Minerva, which, as its name implies, was built over a temple of Minerva. During the time of the first Napoleon it belonged to Lucien Bonaparte. He sold it to Pius VII, who removed it to the Vatican.

1029 GENIUS OF ETERNAL REPOSE.

H. 5 ft. 11 in. Original Marble, in the Louvre.

The statue is of Pentelic marble; but it is of the Roman period as is shown by the fact that the pupils of the eyes are indicated. This is one of the statues that belonged to the collection of the Cardinal Mazarin, and was one of those which were left by him to the Duc de Meilleraye who took the arms and the name of the Cardinal, and who, when he got the statues, did with his own hands a lot of smashing to prove the absolute purity of his thoughts and his abhorrence of the nudities of Greek mythology. The statue has been broken in two, and all the front part of it has been banged and battered. It was so mutilated that at one time it passed for an Hermaphrodite. The restorations are good, and the statue is recognized as a work of excellent art. Whether the original composition was of Greek or of Roman art cannot as yet be determined.

1030 GERMANICUS (so-called). H. 5 ft. 11 in.

Original Marble, in the Louvre.

Of Parian Marble. Place and date of discovery unknown, but in Italy, and probably during the last half of the 16th century. In 1685 it was sold by Cardinal Savelli to Louis XIV, together with the so-called Jason; and placed first at Versailles, afterwards in the Louvre. Some consider it to be a statue of a Roman orator, in the character of Mercury, the god of eloquence, of whom the tortoise below the drapery is an emblem. It is inscribed, "Cleomenes, son of Cleomenes, made this." The thumb and forefinger of the left hand are the only restorations.

1031 ANTINOUS OF THE CAPITOL. H. 5 ft. 10½ in.

Original Marble, in the Capitoline Museum.

Found in Hadrian's Villa, near Tivoli; placed in the Museum by Pope Clement XII.

1032 THE BORGHESE WARRIOR.

H. 5 ft., and from head to foot, 6 ft. 6 in.

Original Marble, in the Louvre.

This statue was found on the coast near Antium, early in the 17th century, very near the spot where, a century before, the Apollo Belvedere was found. The stem supporting it is inscribed in Greek letters, "Agasias, son of Dositheas, of Ephesus, made me;" and therefore it is a specimen of Greek sculpture of the Fourth Epoch, that ended with the Roman conquest. It is now asserted that this statue does not represent a gladiator, but a foot-soldier, defending himself against a horseman; and that gladiators were principally slaves, who fought with more or less armor. Viardot insists that it is Greek, and represents an athlete of the Hellenic games, gladiators not being known to that people, but were of Roman origin.

1033 GROUP OF LAOCOON AND HIS SONS.

H. 6 ft. ½ in. to top of head. Date probably B. C. 100.

Original Marble, in the Vatican.

The original was executed by three sculptors—Agesandros, Atheodoros, and Polydoros. It was found in 1506, in the ruins of the Palace of Titus, on the Esquiline, Rome, and the Pope ordered a public festival in honor of its discovery.

The right arm of Laocoön was wanting in the group as found. One in terra cotta, by Bernini, was substituted. Michael Angelo designed one in marble, but never finished it. Lübke and other writers insist that the right arm was not originally in the position given to it by the great sculptor, but was bent down behind the head, which was thus supported by the hand in that moment of exhausted agony. This position of the arm is often given in engravings.

1034 APOXYOMENOS. H. 6 ft. 5½ in. Marble, in the Vatican.

This cast represents an athlete scraping from his arm with the *strigil* the sand and oil of the arena. Athletes were contestants in the public games, and before entering the arena rubbed their naked bodies over with oil. The original, in bronze, executed by Lysippos, was found in the Trastavere, Rome, in 1849. Agrippa had it placed in front of the Thermæ, near the Pantheon, and it was so popular that when Tiberius attempted its removal to his own residence, the people rose and forbade it.

It is believed that the five-spot on the die (tessera) held out in the right hand signifies that the figure came out fifth in the contest, though Waldstein says the die was placed in the restored right hand on the strength of a misinterpretation of some words of Pliny.

1035 BUST OF NERO. H. 1 ft. 11 in. Original Marble, in the Louvre.

1036 AJAX, or MENELAUS. H. 2 ft. 3½ in.
Original Marble, in the British Museum.

This bust has been erroneously called Ajax. It was found in 1771 by Mr. Gavin Hamilton in the Pantinella, Hadrian's Villa.

1037 SILENUS HOLDING THE INFANT BACCHUS.
H. 6 ft. 4 in. Original Marble, in the Louvre.

The original of this cast was found in the 16th century in Rome, in the gardens of Sallust. The hands, half of the right forearm, and right toes of Silenus, and left leg of Bacchus are restorations.

1038 VENUS KALLIPYGE.
H. 5 ft. 1 in. Original Marble, in the Naples Museum.

So called from the Greek definition of its peculiar character. It was once in the Farnese Palace, Rome. The head and the right leg below the knee are supposed to be restorations.

1039 BOY AND GOOSE.

H. 2 ft. 9½ in. Original Marble, in the Vatican.

Found in 1789, at Civita Vecchia, Appian Way. It is thought to be copied from a bronze work by Boetius, of Carthage. Heads of the child and goose, with the wing tips, are restorations.

1040 YOUTH SUPPLICATING.

H. 4 ft. 2½ in. Original Bronze, at Berlin.

The original of this statuette is said to have been found in the Tiber. From Clement XI it passed through several hands to the King of Prussia. The right hand and part of the forearm are restorations.

1041 THE BORGHESE MARS.

H. 6 ft. 9 in. Original Marble, in the Louvre.

The original of this cast was formerly in the Villa Borghese, whence its name. Its proper name is doubtful. Clarac thought it a copy of a bronze by Alcamenes, favorite pupil of Phidias. Visconti first gave it the name of Achilles, but Winkelman thinks it a statue of Mars, and that the ring or anklet indicated the custom of the Spartans of chaining up the God of War, "that he might never leave them."

1042 HERMES OF THE BELVEDERE.

H. 6 ft. 6 in. Original Marble, in the Vatican.

Probably found about 1542 in a garden near the Castle of St. Angelo (Michaelis). Purchased by Paul III, and placed by him in the Belvedere of the Vatican. There are no restorations. The right leg was broken between the ankle and hip, and is not well joined to the foot.

1043 CROUCHING VENUS.

H. 2 ft. 8¼ in. Original Marble, in the Vatican.

The original statuette was found at Salone, on the road from Rome to Palestrina. The left hand, right forearm, and upper part of the head are modern.

1044 VENUS AT THE BATH.

H. 2 ft. 3 in. Original Marble, in the Louvre.

Much of this figure is of modern restoration. It is supposed to be a copy of the Venus of Polycharmes, which Pliny says was taken to Rome in his time.

1045 BONE-PLAYER. H. 2 ft. ½ in. Original Marble, in the Louvre.

The original of this statue was found at Rome in 1730. The right hand, neck, and left shoulder are modern.

1046 COLOSSAL BUST OF ÆSCULAPIUS.

H. 1 ft. 9 in. Original Marble, in the British Museum.

Original, made 300 B. C., was found in Isle of Melos in 1828.

1047 JULIA. H. 4 ft. 5½ in. Original Marble, in the Vatican.

The original of this statue was found on the coast of Barbary, at Ben Ghuzi, and is sometimes called *A Young Roman Girl.*

1048 DEMOSTHENES. H. 6 ft. 5 in. Original Marble, in the Vatican.

Formerly in the Villa Aldobrandini at Frascati. Restorations: both wrists and hand, with the scroll.

Perhaps a copy of the bronze portrait statue by Polyeuktus at Athens, 3d century B. C.—[*Waldstein.*]

1049 SOPHOCLES.

H. 6 ft. 8½ in. Original Marble, in the Lateran, Rome.

Found at Terracina in the court of a private house. Probably a copy of a bronze original of the 4th century at Athens.—[*Waldstein.*]

1050 ARISTIDES, or ÆSCHINES.

H. 6 ft. 6 in. Original Marble, in the Naples Museum.

Found in Herculaneum in 1753 in fragments.

1051 BUST OF SOCRATES. H. 1 ft. 8 in.

Original Marble, in the Louvre.

"The portraits of Socrates date back to a bronze statue of him made by Lysippos and erected at Athens after his death. The features of this bust correspond well with the description put into Socrates' own mouth by Plato."

1052 BUST OF HOMER. H. 1 ft. 11 in. Original Marble, in the Louvre.

This bust is very like the one in the British Museum. The original was found inserted in a garden wall in Rome.

1053 BUST OF HOMER. H. 1 ft. 9½ in.

Original Marble, in the British Museum.

The original of this bust was found at Baiæ in 1780. There are many copies.

1054 COLOSSAL BUST OF JUPITER.

H. 2 ft. 8½ in. Original Marble, in the Vatican.

The original in marble of this cast was found at Otricoli, a small town about fifty miles north of Rome, built near the site of the ancient Otriculum.

1055 CARYATID. H. 7 ft. 5 in. Original Marble, in the Vatican.

The original of this figure is from the Erectheum at Athens. It is one of the six statues of noble Athenian maidens which support the light roof of the southern porch of the temple.

1056 POLHYMNIA. H. 5 ft. 11 in. Original Marble, in the Louvre.

The statue was once in the Villa Borghese. Only the lower half is said to be antique, the remainder being restored by Augustino Penna from a bas-relief on a sarcophagus in the Capitol.

1057 APOLLO SAUROKTONOS (Lizard-Killer).

H. 4 ft. 10½ in. Original Marble, in the Louvre.

Found among the ruins of the house of Augustus in the Palatine, during the excavations of the Abbé Rancoureil in 1777. Is mentioned by Pliny as a work of Praxiteles. "The meaning of the lizard is somewhat doubtful. It is known that the lizard had certain magic properties attributed to it, and was used in incantations; but in this group many critics prefer to see only a genre subject—Apollo, as a boy, trying to 'stalk' and pierce the lizard, simply as an exercise of agility, the animal being extremely quick in its movements."—[*Waldstein.*]

1058 FLORA.

H. 5 ft. 5½ in. Original Marble, in the Capitoline Museum, Rome.

1059 PUDICITIA. H. 4 ft. 6½ in. Original Marble, in the Vatican.

Formerly in the Villa Mattei. Placed in the Vatican by Clement XIV. The statue derived its name from the long, full drapery and the veiled head and shoulders, which are considered appropriate attributes of the Goddess of Modesty. The name has been questioned, however, the statue being considered by some authorities as a portrait of Livia, wife of Augustus.

1060 CENTAUR AND CUPID.

H. 4 ft. 6½ in. Original Marble, in the Louvre.

The original of this cast was found at Villa Fonesca. There is another in the Vatican, and it is doubtful which is the copy. The winged figure is thought by Viardot to be a Bacchus, and not Cupid, as he has an ivy wreath.

1061 DAUGHTER OF NIOBE.

H. 5 ft. 6 in. Original Marble, in the Vatican.

Discovered possibly in Hadrian's Villa in the sixteenth century. Formerly in the Papal gardens of the Quirinal. There are no restorations.

1062 FAUN OF THE CAPITOL. H. 5 ft. 7 in.

Original Marble, in the Capitoline Museum, Rome.

(The "Marble Faun" of Hawthorne.)

Found in 1701 near Civita Lavinia, where there was formerly a Villa of Antonius Pius. Placed in the Museum of the Capitol by Benedict XIV in 1753.

1063 FAUN, WITH KID. H. 4 ft. 5 in. Original Marble, at Madrid.

1064 FAUN *(à la Tache)*. H. 1 ft. 10 in. Original Marble, in the Louvre.

This bust of a laughing Faun takes its French designation from a spot or stain on the right cheek and shoulder of the original marble.

1065 ATHLETE. H. 4 ft. 9½ in.

Original Marble, in the Glyptothek, Munich.

Date and place of discovery unknown, represents an athlete preparing for a contest in the public games.

1066 DYING GALATIAN. H. 1 ft. 11 in. L. 5 ft. 11 in.

Original Marble, in the Capitoline Museum, Rome.

Found in Rome in the Sixteenth century. Formerly in the Villa Ludovisi, from which it was carried to the Capitol by Clement XII (1730–1740.)

Restorations:—The end of the nose, the right hand and arm, part of the left knee, the toes, and part of the plinth, including the sword and a portion of the horn.

It is now generally supposed that this and the group No. 1092 (Galatian and his Wife) are copies in marble of two of those erected in Pergamon.

1067 APHRODITE ARRANGING HER HAIR.

H. 4 ft. 10 in. Original in the Vatican.

Aphrodite is represented in one of the many toilet scenes, chiefly connected with the bath, in which she served as a subject for the later Greek artists.

1068 MERCURY IN REPOSE.

H. 3 ft. 6 in. Original in the Museum, Naples.

The original in bronze of this cast is classed among the finest of ancient date, and was found in Herculaneum in 1758. Its base is the only modern part. The left hand is supposed to have held the caduceus.

1069 APOLLO BELVEDERE.

H. 7 ft. 1 in. Original Marble, in the Vatican.

The original of this statue was discovered at Cape d'Anzo (Antium) in 1503. Bought by Julius II, when still a cardinal, it was placed by him, when Pope, in the Belvedere of the Vatican. The name of its sculptor is unknown. Its date is placed at B. C. 279. Canova and Visconti think it is a copy from an ancient bronze by Calamus. The left hand and wrist, and the fingers of the right hand were restored by G. A. da Montorsoli, pupil of Michael Angelo. Undoubtedly many copies of the original were made, and a bronze copy discovered in 1792 at Paramythia, and now at St. Petersburg, in the judgment of some has changed entirely the meaning of the action of the figure. Apollo is here represented as holding a bow and discharging an arrow at the serpent Python, sent by Juno to destroy his mother, Latona. In the bronze statuette referred to, there is no tree trunk (necessary to support a figure in marble) but the left hand holds a shield bearing the head of Medusa, supposed to turn all gazers into stone, and which Homer, in the Iliad, xv, 318, says Jupiter lent to Apollo. Dr. Lübke accepts this explanation of the action of the figure, and says, "Not until now have

we understood the statue." Waldstein says: "The statue is not an original work, but a copy, whether from bronze or marble is uncertain." After the delivery of a message the god is resting before he starts with another. The motive is often found on gems and reliefs. Winckelmann calls attention to the manner in which the sandals are fastened. The buckle where the straps meet is directly under the sole of the foot, showing that the god did not walk but flew.

1070 COLOSSAL MASK OF JUNO. H. 3 ft. 3 in.

From a copy, in marble, in the Villa Ludovisi, Rome, probably after Alcamenes.

1071 MELEAGER. H. 6 ft. 6½ in. Original Marble, in the Vatican.

The original was found in Rome, and is supposed to be of the time of Hadrian, A. D. 76–136.

1072 BUST OF MENELAUS, OR AJAX.

H. 3 ft. Original Marble, in the Vatican.

The original of this bust was found at Hadrian's Villa, Tivoli, and is commonly, but erroneously, known as Ajax. Visconti satisfactorily proved it to be Menelaus. Bas-reliefs of Hercules fighting with Centaurs are on the helmet.

1073 TORSO OF HERCULES (the BELVEDERE TORSO).

H. 4 ft. 1½ in. Original Marble, in the Vatican.

Date and place of discovery unknown. It was taken from the Palazzo Colonna to the Belvedere of the Vatican during the pontificate of Clement VII (1523–'34). There are no restorations.

This figure was one of the chief promoters of sculpture during the Renaissance. Michael Angelo regarded it with enthusiastic admiration, and declared himself its pupil. Its influence has not declined with the development of modern knowledge of Greek Art, as it still retains its place among the grandest statues of Rome.

1074 JASON. H. 5 ft. 2 in., W. 3 ft. Original Marble, in the Louvre.

Formerly in Rome, in the Palazzo Savelli, later in the Villa Montalto. Purchased of Cardinal Savelli for Louis XIV in 1685, and by him placed at Versailles, whence it was subsequently removed to the Louvre.

This statue has been called Mercury and Cincinnatus, but is now considered to represent the famous leader of the Argonauts, hurriedly tying on but one sandal in his haste to seek his uncle Pelias, usurper of his father's throne, and who had been warned by an oracle to beware of the "one-sandalled man."

1075 BUST OF PERICLES.

H. 1 ft. 10½ in. Original Marble, in the British Museum.

1076 BUST OF PERIANDER.

H. 1 ft. 7 in. Original Marble, in the British Museum.

One of the Seven Sages of Greece.

1077 BUST OF JULIUS CÆSAR.

H. 1 ft. 2 in. Original Marble, in the British Museum.

1078 THE "SPINARIO." H. 2 ft. 4½ in.

Original Bronze in the Palazzo dei Conservatori, Rome.

The date and place of discovery unknown, and possibly the statue never was buried (Michaelis). The first date definitely associated with it is 1471, when it was one of the few ancient sculptures with which Sixtus IV founded the Capitoline Collection. After the treaty of Tolentino, in 1797, it was carried to France by Napoleon, but subsequently returned. There are no restorations.

1079 HEAD OF ALEXANDER THE GREAT.

H. 1 ft. 2½ in. Original Marble, in the British Museum.

1080 HEAD OF DIOGENES.

H. 1 ft. 2 in. Original Marble, in the British Museum.

1081 BUST OF DIONE.

H. 1 ft. 11½ in. Original Marble, in the British Museum.

1082 BUST OF CLYTIE. Original Marble, in the British Museum.

1083 BUST OF SEPTIMIUS SEVERUS.

H. 2 ft. 2 in. Original Marble, in the British Museum.

1084 BUST OF TRAJAN.

H. 1 ft. 11 in. Original Marble, in the British Museum.

The original of this bust was found in the Campagna of Rome in 1776.

1085 BUST OF ISIS.

H. 1 ft. 11½ in. Original Marble, in the British Museum.

The Egyptian Goddess, with the lotus flower above her forehead, is here represented unveiled.

1086 THE WRESTLERS.

H. 3 ft. Original Marble, in Uffizi Gallery, Florence.

Found in 1583 near the Lateran, Rome. First in the Villa Medici, Rome, removed to Florence in 1677.

1087 DIANA HUNTRESS. H. 6 ft. 6 in. Original Marble, in the Louvre.

Also called Diana of Versailles. The statue was brought to France during the reign of Francis I. It derives its name from the fact that Louis XIV had it removed to Versailles. It was placed in the Louvre in 1798.

1088 AUGUSTUS CÆSAR. H. 6 ft. 10 in.

Original Marble, in the Louvre.

1089 HERMES WITH THE INFANT DIONYSOS.

H. 7 ft. 2 in. Original in Marble, in the Museum at Olympia.

The original of this cast was discovered at Olympia in the Heræum (Temple of Hera), May 8, 1877. Now in the Museum at Olympia. It is known to be by Praxiteles, on the authority of Pausanias (2d century A. D.), who saw and described it. Waldstein says: "This is the only Greek statue in existence of which we can say, without hesitation, that it comes directly from the hand of one of the greatest masters."

All below the knee of Hermes is lost, save one foot (seen on the plinth behind the cast).

1090 BUST OF LUCIUS VERUS.

H. 2 ft. 10 in. Original Marble, in the Louvre.

From the original found in Roma Vecchia.

1091 BUST OF MARCUS AURELIUS.

H. 2 ft. 11½ in. Original Marble. Villa Borghese.

1092 GALATIAN AND HIS WIFE. H. 6 ft. 10 in.

Original group in marble, in the Villa Ludovisi, Rome.

The date and place of discovery is unknown, but it has been in the Villa Ludovisi since it was built in 1632.

Restorations:—On the man, most of the right arm, with the handle of the sword and beginning of the blade, the lower half of the nose, the left forearm and fore-finger, and the part of the cloak which stands out from the back. On the woman, the nose, the left arm above the elbow, the right hand and wrist, the four smaller toes of the right foot, the piece of garment that falls in front of the left shoulder. Also the supports between the two figures, and small pieces inserted in various places.

This group, like the Dying Galatian (No. 1066), is most probably copied from the bronze figures erected by Attalos I at Pergamon in commemoration of his victories over the Galatians or Mysian Gauls.

1093 BAS-RELIEF.

From the Original Marble, in the Museo Bourbonico, Naples.

According to the names on this cast it represents Antiopa between her sons, Zethus and Amphion, who released their mother from cruel bondage by slaying their uncle Lycus, her oppressor; but over the figures of the original bas-relief are the names of Hermes (Mercury), Eurydice, and Orpheus, indicating the meeting of the latter with his lost wife in the realm of Pluto.

1094 FRAGMENT OF A WINGED FIGURE.

From the Original Marble, in the Vatican.

1095 ETRUSCAN ARM. L. 4 ft. Original Bronze, in the Vatican.

Found in the harbor of Civita Vecchia in 1835, and supposed to be part of a statue of Neptune.

1096 BUST OF AGRIPPA DE GABIES.

H. 1 ft. 7 in. Original Marble, in the Louvre.

1097 BUST OF ANTINOUS.

H. 1 ft. 6 in. Original Marble, in the Louvre.

1098 BUST OF ANTONIUS PIUS.
H. 1 ft. 4 in. Original Marble, in the Vatican.
The original was found by Gavin Hamilton, in Hadrian's Villa.

1099 BUST OF COMMODUS.
H. 1 ft. 4 in. Original Marble, in the British Museum.

1100 BUST OF CARACALLA.
H. 1 ft. 8 in. Original Marble, in the Louvre.

1101 BUST OF VITELLIUS. Original Marble, in the Louvre.

1102 HEAD OF APOLLO.
H. 1 ft. 6½ in. Original Marble, in the British Museum.
Attributed to the school of Lysippus.

1103 BUST OF DIANA DI GABIA.
H. 1 ft. 8½ in. Original Marble, in the Louvre.

1104 SLAB FROM THE FRIEZE OF THE PARTHENON.
From the Original (Elgin) Marble, British Museum.

1105 FRAGMENT—A MASK. Original Marble, in the Vatican.

1106 FRAGMENT—A HUNTER. Original Marble, in the Vatican.

1107 FRAGMENT—A WALKING FIGURE.
Original Marble, in the Vatican.

1108 FRAGMENT—FRIEZE OF TRAJAN'S FORUM, ROME.
Original Marble, in the Vatican.

1109 BUST OF THE CROWNED AUGUSTUS (CÆSAR).
H. 2 ft. Original Marble, in the Louvre.

1110 BUST OF THE YOUNG AUGUSTUS (CÆSAR).
H. 1 ft. 5½ in. Original Marble, in the Vatican.

1111 BUST OF SCIPIO AFRICANUS.
H. 2 ft. 1 in. Original Marble, in the Vatican.

1112 MARCUS AURELIUS. H. 2 ft. Original Marble, in the Louvre.
Found at Acqua Traversa.

1113 BUST OF A BARBARIAN.
H. 1 ft. 6 in. Original Marble, in the British Museum.
The original of this cast was found in Trajan's Forum, Rome, where many similar ones were discovered, fastened as trophies to the walls.

1114 SENECA—HEAD OF. H. 1 ft. 1 in. Original Marble, in the Louvre.

1115 BUST OF EURIPIDES.
H. 1 ft. 9½ in. Original Marble, in the Vatican.

1116 BUST OF ARIADNE.
H. 2 ft. 10 in. Original Marble, Capitol Museum, Rome.
Often called the Young Bacchus.

1117 BUST OF ANTINOUS AS BACCHUS.
H. 2 ft. Original Marble, in the British Museum.
The original of this head was found in the Villa Pamfili, with some fragments of a wall-statue, of which it had been a part.

1118 CAST OF A SMALL MODEL OF THE RUINS OF THE ACROPOLIS AT ATHENS.

1119 NIKÉ FROM SAMOTHRAKE. H. 8 ft. 8 in. (Statue in the Louvre.)
Of Parian marble. Found in the Island of Samothrake in 1863 by M. Champoiseau, French Consul at Adrianople, and transported thence to Paris. Excepting the pieces by which the fragments of the wings are joined, there are no restorations.
This statue was set up by Demetrios Poliorketes to celebrate a naval victory in 306 B. C. The custom of setting up such figures to commemorate victories had long been familiar to the Greeks. The Goddess was represented as standing on the prow of a ship blowing a trumpet and holding a trophy. The head and arms with part of the wings are now wanting, but there is much to admire in what remains, in the beautiful sweep of the drapery which is blown close around her body by the wind, and floats out beyond on her left side.
(See No. 1127. A reduced copy of the statue including the pedestal).

1120 POSEIDIPPOS. H. 4 ft. 5½ in. (Seated statue, in the Vatican.)

Of Pentelic marble.

Restorations: The end of the nose and the left thumb.

Poseidippos, whose portrait is identified by the inscription on the base, was the last of the poets of the New Attic Comedy, and flourished after the death of Menander, 291 B. C.

1121 MENANDER. H. 5 ft. (Seated statue, in the Vatican.)

Of Pentelic marble. Date of discovery unknown.

Together with its neighbor, Poseidippos, No. 1120, it appears to have stood for several centuries in the church of S. Lorenzo in Panisperna on the Viminal, Rome, whence they were removed by Sextus V (1585–1590) to his Villa Montalto, now Grazioli. It remained there until the time of Pius VI (1775–1800), who purchased and removed them to the Vatican.

Restorations: The left hand, with the scroll; the end of the nose; and part of the right foot.

Menander died in 291 B. C., at the age of fifty-two, and this portrait evidently represents him in the last years of his life.

1122 BOXER RESTING. H. 4 ft. 3 in.

Original bronze in the collection of the National Government in the Baths of Diocletian, Rome.

Found in the Spring of 1885 among the foundation walls of Aurelian's Temple of the Sun, on the Quirinal Hill, Rome.

Restorations: The end of the left thumb, a piece of the right thigh, and the seat.

1123 THREE SLABS IN RELIEF.

From the Original in Marble, in the National Museum, Athens, Greece.

The middle slab represents the musical competition between Apollo and the flute-player Marsyas, with the Scythian between them prepared to flay the defeated competitor. On the other two slabs are six muses with their instruments.

Gift of Miss Bessie J. Kibbey.

1124 PHOTOGRAPH OF THE RUINS OF THE PARTHENON AT ATHENS, GIVING A VIEW OF THE EAST PEDIMENT, FROM WHICH WAS TAKEN THE STATUES REPRESENTED BY THE CASTS ON THE TWO LARGE PEDESTALS.

1125 PHOTOGRAPH OF THE ACROPOLIS FROM THE STADIUM HILL.

1126 PHOTOGRAPH OF THE ACROPOLIS FROM THE HILL OF THE NYMPHS.

1127 Reduced copy of Niké from Samothrake, including original pedestal. (See No. 1119.)

1128 SATYR PLAYING THE SCABELLUM (Dancing Faun).

H. 4 ft. 10½ in.

Original Marble, in the Gallery of the Uffizi, Florence.

Date and place of discovery unknown. Restorations: The greater part of the head, both arms, the left heel, toes of the right foot, and possibly the tail. (Dutschke.)

1129 ANAKREON, THE LYRIC POET OF TEOS. H. 5 ft. 7 in.

Original Marble, in the Villa Borghese, Rome.

Seated figure. Discovered in the 16th century at Monte Calvo, in Sabina (Brunn). Restorations: The nose.

1130 MARS AND CUPID. H. 5 ft. 4 in.

Original Marble, in the Villa Ludovisi, Rome.

Found near the Palazzo, Santa Croce, Rome. Executed in the second half of the fourth century B. C.

The god Ares (Mars) is sitting in a careless, easy attitude, absorbed in a dreamy reverie. His left knee is elevated and clasped by his hands The shield is resting, unused, at his side, his left hand inactively and almost absently holds the sword. The Cupid playing at his feet indicates to us, moreover, that it is love for Venus which has overcome the God of Battles. A mark of the left shoulder seems to indicate that Venus herself stood behind him, and that thus originally the work was a group. The treatment of the slender figure, especially the type of head, with its refined features and flowing hair, calls to mind the Apoxyomenus of Lysippus.

1131 TRITON (Mezza). H. 3 ft. 6 in. Original in the Vatican.

Found by Giuseppe Buti at S. Angelo in the Tiburtino.

This is the statue between which and the Ceres of Cnidus Brunn traces so many resemblances. If this Triton formed part of the famous work by Scopas, then these resemblances offer an argument that the Ceres was also by Scopas. The statue is but a torso; the parts from the waist down are wanting, also the forearms. The grand style of this extraordinary torso makes it one of the most beautiful and one of the

most precious of all representations of marine divinities. His features, though mannered, are filled with an ideal beauty and a nobility which make them becoming to a god, though we must refer them to a monster. The mouth, partly open, has an expression that is hardly human. The scaly skin, tied under the throat, recalls the hide worn by Hercules, or by the inebriate followers of Bacchus. The faun's ears relate to Bacchus, or they may have been added in order that, at the first glance, a monster could be recognized.

1132 MEROPE AND ÆPYTUS (ORESTES AND ELECTRA).

H. 6 ft. 9 in.

Original Marble, in the Villa Ludovisi, Rome.

Restorations: The right arm of Æpytus and the left hand of Merope.

This beautiful group, executed by the sculptor Menelaus, of Rome, depicts the meeting of a mother with her long lost son at the moment when, as Welcker says, the first agitating emotion at meeting is followed by calm and joy. After various interpretations have been attempted, such as Penelope and Telemachus, Theseus and Æthra, Orestes and Electra, Otto Jahn at length has given an explanation of the scene which more than any other elucidates the work. It is Æpytus who returns after a long absence to avenge his mother, Merope, on her consort Polyphontes, the murderer of her first husband. In order to make sure of the offender, Æpytus has assumed to be the murderer of the son. Merope, beside herself with grief, is on the point of avenging her child on the stranger, when the former pupil is recognized by an old tutor, and the son is restored to the mother. This subject, which is dramatically treated by Euripides, and also employed by the Roman poet, Ennius, is depicted in the marble work at the touching moment of recognition. The group exhibits fine action and depth of feeling, but the execution, from the great care displayed in the arrangement of the drapery, is not free from forced elegance, and this takes away from the freshness of the first impression.

1133 L'ARROTINO, BARBARIAN EXECUTIONER WHETTING HIS KNIFE FOR THE FLAYING OF MARSYAS.

L. 3 ft. 7 in. H. 3 ft. 7 in.

Original Marble, in the Gallery of the Uffizi (Tribune, Florence).

Found between the years 1534 and 1538 at Rome.

Burckhardt, in his "Ciceroni," ventures the supposition that the statue is not antique, but a work of the time of Michael Angelo. He even suggests that the great master himself was the designer. The form of the head, the character of the hair, and shape of the eye are, according to Burckhardt, essentially modern.

1134 THRONE OF THE TEMPLE OF VENUS, REPRESENTING THE BIRTH OF VENUS.

L. 4 ft. 8 in. H. 2 ft. 11 in. W. 2 ft. 5 in.

Original Marble, now in the National Museum, Rome. A work of the Archaic style. Discovered about the year 1893 in the excavations of the Villa Boncompagni-Ludovisi, in Rome.

1135 ALEXANDER SARCOPHAGUS (So Called).

L. 20 ft. 9 in. H. 3 ft. 4 in.

Original Pentelic Marble, in the Imperial Museum, Constantinople. Found at Sidon in 1887.

The work, as placed on the wall, represents both sides of the sarcophagus—the Battle side and the Hunt side.

The photograph hanging over the work is, according to the statement of M. Théodore Reinach, the distinguished archæologist, "a general view of the most important of the Greek sarcophagi discovered in 1887, in the necropolis of Azaa, near Saïda, and transported to the new museum at Constantinople. The monument is in Pentelic marble; its length is 3.30 meters (10.8 feet), and its height about 2.50 meters (8.2 feet). The photograph conveys some idea of the magnificence and exquisite taste of the architectural decoration of this princely tomb. The four sides and the two tympana of the pediments bear sculptures in very high relief, of great finish in execution, and with rich polychrome coloring, which remains in almost perfect preservation. The subjects are episodes of hunting and war in which Greeks and Persians take part, easily distinguishable by the difference of their dress. The figure of Alexander the Great appears at least three times. It is plainly characterized as well by the features, and the inclination of the head on the left shoulder, as by the details of the costume—the royal fillet, the lion skin, the helmet with two large white plumes, etc. As this sarcophagus is assigned by its style (which is very closely akin to that of the sculptures of the Mausoleum of Halicarnassus in the British Museum) to the last years of the fourth century B. C., it follows that we have here the oldest and most authentic portraits of the King of Macedon executed, it may be, during his lifetime, or within a very short time after his death. These portraits explain the title 'Sarcophagus of Alexander,' commonly given to our sarcophagus. It has been supposed that it might have inclosed, if not the bones of Alexander the Great himself, whose tomb was at Alexandria, at least those of one of his lieutenants. But close study of the reliefs and even of the architectonic decoration, in which appear distinctively Oriental motives, does not permit the entertaining of that hypothesis. The sarcophagus is undoubtedly that of a great Persian lord, satrap, or general, who, after fighting to the

end for his country's cause, had at last joined the fortunes of the Macedonian conqueror, and been admitted to his intimacy. In the composition which appears in our photograph, this satrap occupies the place of honor. He is fighting with a lion that has made a furious attack upon his horse. Several hunters hurry to his aid. The one immediately to the satrap's left is Alexander the Great, who wears the kingly fillet, the buskins, and the purple mantle."

Copied from the original by JOSEPH LINDON SMITH.

Born at Pawtucket, R. I., 1864. Pupil of Museum of Fine Arts, Boston; Julian Academy, in Paris. Member Mural P. C. S., B., 1882.

EAST FROM THE WEST BRONZE GATE OF THE BAPTISTRY AT FLORENCE.

(See No. 1300.)

CASTS FROM THE RENAISSANCE.

(DATE—COMMENCEMENT OF THE 15TH CENTURY.)

No. 1300.

CAST FROM THE WEST BRONZE GATE OF THE BAPTISTRY AT FLORENCE.

LORENZO DI CIONE GHIBERTI.

Born 1378. Died 1455.

These gates are historically of great interest, as they represent the main work of a distinguished artist's life, for Ghiberti, when he began them, was forty-six years of age, and when he finished them he was an old man of seventy-four.

(The gates were finished in 1447, but they were not gilded until the month of April, 1452.)

This cast was brought from the South Kensington Museum, London, and consists of ten square panels containing designs from the Old Testament, each design illustrating three or four incidents.

The left highest panel shows the Creation of Adam and Eve, the Forbidden Fruit, and the Expulsion from Eden. On the right panel opposite are the Offerings of Cain and Abel, the Killing of Abel, Man's Labor, and Cain with his Maker.

The left panel below has the Ark after the Deluge, Noah's Sacrifice and Inebriation. On the right are the Sacrifice of Isaac, Servants at the foot of the Mount, and Abraham with the Three Angels.

The left central panel contains Jacob and Esau, and on the right Joseph and his Brethren, their Cruelty, their meeting in Egypt, and the Cup in Benjamin's Sack.

The left panel below the center shows Moses Receiving the Law, and the People at the Foot of the Mount. On the right are Joshua before Jericho, and the Division of the Tribes.

The lowest panel on the left contains David and Goliath, and on the right Solomon and the Queen of Sheba.

Among the statuettes in the upright panels are Samson with the Pillar, Joshua in Armor, Judith with the Head of Holofernes, Jephthah's Daughter. Among the heads are two on a line with the top of the second panel representing the artist Ghiberti (the bald one on the right) and Bartoluccio, his father-in-law.

The outer panels, bearing fruits and flowers, were finished by Ghiberti's son, the artist having died ere the completion of his work, at the age of seventy-four years.

The cast of this gate, as it stands, is 18 feet 2 inches high by 12 feet 6 inches wide, exclusive of the frame, which makes it altogether 19 feet 7 inches high by 14 feet 6 inches wide.

1301, 1302, 1303, 1304, 1305, 1306, 1307, 1308, 1309.

GROUP OF NINE BAS-RELIEFS OF NYMPHS OF THE FOUNTAIN OF INNOCENTS.

From the Original Marbles, in the Louvre.

JEAN GOUJON.

Born at Paris, 1530. Died, 1572. He has been called the restorer of sculpture in France.

1310.

THE FOUR EVANGELISTS.

Bas-reliefs.

Original in Marble, in the Louvre, from the Roodloft of St. Germain l'Auxerrois. The small panels represent Religion, Faith and Strength.

JEAN GOUJON.

1311, 1312, 1313, 1314.

BAS-RELIEFS OF SEA-NYMPHS.

Original Marbles, in the Louvre, formerly in the Port St. Antoine.

JEAN GOUJON.

1315.

BAS-RELIEF FROM THE TOMB OF CARDINAL AND CHANCELLOR DUPRAT.

Original Marble, in the Louvre.

JEAN GOUJON.

1316.

BAS-RELIEF OF HISTORY RECORDING THE WORKS OF PRESIDENT J. A. DUTHOU, COUNSELLOR AND HISTORIAN.

Original Bronze, in the Louvre.

FRANÇOIS ANGUIER.

Born at Eau, in Normandy, 1604. Died at Paris, 1669.

1317.

BAS-RELIEF OF VICTORY.

Original, in the Louvre.

JACQUET.

1318.

FLYING MERCURY.

H. 5 ft. 1 in. Original Bronze, in the National Gallery, Florence. Executed about 1560.

GIO, or GIAN BOLOGNA (JOHN of Bologna).

Born at Douai, in Flanders, 1524. Died, 1608.

1319.

DAVID WITH HEAD OF GOLIATH.

H. 5 ft. 1 in. Original Bronze in the National Gallery, Florence.

DONATO DI BETTO BARDI (DONATELLO).

Contemporary with Ghiberti. Died, 1468.

1320.

THE THREE GRACES, or CHARITIES.

H. 6 ft. 6 in. Original Marble, in the Louvre. 1560.

GERMAIN PILON.

The date of his birth is not known with certainty; it has been given as 1520 and as 1515. Died about 1590.

This example of the Renaissance of French sculpture was executed for Catharine of Medicis in memory of her husband, Henry II of France, whose heart was placed in the original urn, supported on the heads of the three female figures, standing back to back, with linked hands, upon a triangular pedestal. These figures represent Catharine herself, the Duchess d'Etampes, and Madame Villeroy, three of the fairest women of that time. This work was cut out of a single block of marble. The pedestal was made by a different hand, and bears on its three faces inscriptions in Latin, to the following effect:

"Here Catharine has deposited the heart of the king, her husband, wishing she could bury it in her own bosom."

"The united heart of both testifies before men endearing love—a subdued spirit before God."

"The Three Graces (or Charities) rightfully bear on their heads a heart once the seat of the graces (or charities)—a heart that aspired to the highest things."

This monument formerly stood in the Chapelle d'Orleans, Church of the Celestins.

1321.

COLOSSAL BUST OF DAVID.

H. 2 ft. 10 in.

MICHAEL ANGELO BUONARROTI.

Born, 1475. Died, 1564.

This cast is taken from the original colossal statue in marble, 19 feet high, in Florence, representing David about to hurl the stone at Goliath.

1322, 1323.

THE PRISONERS, or SLAVES.

H. 7 ft. 3 in. Original Marble, in the Louvre.

MICHAEL ANGELO BUONARROTI.

These statues were designed for a grand monument to Pope Julius II, planned by M. Angelo, but never executed. The artist gave them to a friend who had nursed him in illness, and he presented them to Francis I, who in turn gave them to the Constable Montmorency for his Chateau d'Ecouen. During the troubles of the Revolution in 1793 they were found in the stables of the Duc de Richelieu, and were bought for the Republic. They are now in the Louvre, and are the only great works of M. Angelo in France. They were taken to Florence in 1875 to swell the memorials of the sculptor's mighty genius at the celebration of his birthday.

1324.

CUPID.

H. 4 ft. 6 in. Original Marble, in the Kensington Museum.

MICHAEL ANGELO BUONARROTI.

This statue was brought from the Campagna Collection.

1325.

SITTING STATUE OF LORENZO DE MEDICI.

H. 5 ft. 8 in.

MICHAEL ANGELO BUONARROTI.

The original, in the church of St. Lorenzo, Florence, with a similar statue of his brother, Giuliano, was erected by order of Pope Leo X. Below them, on the curved tops of their sarcophagi, recline the figures of Dawn and Twilight under Lorenzo, and of Day and Night under Giuliano. Reduced copies of these symbolic figures, Nos. 1339 to 1342, furnish an idea of the general form of the monuments.

1326.

HEAD OF THE STATUE OF GIULIANO DE MEDICI.

H. 1 ft. 6 in.

MICHAEL ANGELO BUONARROTI.

1327.

MASK OF MOSES.

H. 2 ft. 7 in.

MICHAEL ANGELO BUONARROTI.

From the original of the colossal statue of Moses, executed in Marble for the monument of Pope Julius II.

1328.

BAS-RELIEF OF AN ALTAR-PIECE.

H. 4 ft. 3 in. W. 4 ft. 4 in.

MINO DA FIESOLE.

Born, 1400. Died, 1486.

The original of this bas-relief in marble, in the cathedral at Fiesole, Florence, represents the Virgin between St. Remigius and St. Leonhard, with the infant Jesus below, and St. John worshiping him. One of the saints directs the sitting figure, holding a crutch, to the Saviour.

1329.

BUST OF BISHOP LIONARDI SALUTATI.

H. 1 ft. 10 in.

MINO DA FIESOLE.

From the original marble monument in the Cathedral of Fiesole.

1330.

FIVE BAS-RELIEFS.

Each, H. 2 ft. 7½ in. W. 2 ft. 5½ in.

BENEDETTO DA MAJANO.

Born, 1442. Died, 1498.

These reliefs are from the marble pulpit of the Church of Sante Croce, Florence, and represent scenes in the life of St. Francis, as follows:

A.

MARTYRDOM OF FIVE BRETHREN OF THE ORDER IN MAURITANIA.

B.

DEATH OF ST. FRANCIS.

C.

SAINT FRANCIS RECEIVING THE STIGMATA, OR IMPRESS, OF THE FIVE WOUNDS OF CHRIST.

D.

SAINT FRANCIS WALKING, UNINJURED, THROUGH FIRE BEFORE THE SULTAN.

E.

POPE HONORIUS CONFIRMING THE RULES OF THE ORDER OF SAINT FRANCIS.

1331.

HEAD OF ST. GEORGE.

DONATELLO (DONATO DI BETTO BARDI).

From the marble statue of St. George, clad in armor, with cross-emblazoned shield which stands in an external niche of Or San Michele, Florence.

1332.

BUST OF MATTEO PALMIERI.

BENEDETTO DA MAJANO.

1333.

BUST OF FILIPPO STROZZI.

BENEDETTO DA MAJANO.

1334.

BUST OF PIETRO MELLINI.

BENEDETTO DA MAJANO.

Originals in Marble of the above three busts are in Florence.

1335.

DAY.

1336.

NIGHT.

1337.

DAWN.

1338.

TWILIGHT.

MICHAEL ANGELO BUONARROTI.

The above four statuettes are reduced copies from the originals over the tomb of Lorenzo and Giuliano de Medici, at Florence.

1339.

SINGING BOYS.

Alto-relief. H. 3 ft. 5 in. W. 2 ft. 2 in.

LUCA (DELLA ROBBIA).

Born in 1400. Died, 1481.

Original, in Marble, in the National Museum, Florence, was made about 1440 A. D. for the balustrade of an organ loft, but never set up.

1340.

ARTHUR, KING OF ENGLAND.

Dated 1513. H. 6 ft. 11 in. Original in Bronze.

The monument of the Emperor Maximilian I occupies the centre of the nave of the Franciscan Church, or Hofkirk, at Innsbruck.

Maximilian is represented in a kneeling posture on a massive marble sarcophagus, surrounded by 28 statues in bronze of his heroic ancestors in the guise of mourners and torch-bearers. Among these statues, and the finest of all, stands that of King Arthur, attributed to Peter Vischer, of Nuremberg.

1341.

THE VISITATION OF THE VIRGIN MARY TO ST. ELIZABETH.

H. 4 ft. 9 in.

Original attributed to Della Robbia.

(In the Church of San Giovanni fuor Civitas-Pistoria.)

1342.

DEATH AND TRANSITION OF THE VIRGIN.

H. 11 ft. 2 in. W. 7 ft. 3 in.

ANDREA DI CIONE ORGAGNA.

Born near the beginning of the Fourteenth Century.

The original is a portion of the Marble Tabernacle of the Virgin in the Chapel of Or San Michele, Florence.

1343.

PIETA GROUP.

H. 5 ft. 10 in.

MICHAEL ANGELO BUONARROTI.

Original Marble, in the Chapel in St. Peter's, Rome.

This statue was produced by Michael Angelo in 1499 when he was just twenty-five years old. It is perhaps the most complete part of modern sculpture; genuinely plastic in design and constructed with the finest feeling. The form of the nude figure of Christ is treated with such justness and modesty that the spiritual expression of the beautiful head obtains its full effect. The whole work, however, culminates in the noble and elevated sorrow expressed in the countenance of the mother.

It is the only statue which Michael Angelo ever signed with his name. This is cut on the Virgin's shoulder belt.

1344.

SAINT JOHN BAPTIST.

H. 4 ft. 5 in.

BENEDETTO DE MAJANO.

Born, 1442. Died, 1497.

Original in Marble, in the National Museum, Florence.

1345.

JUDITH AND HOLOFERNES.

H. 17 ft. 6 in.

Original Bronze, in the Loggia de 'Lanzi, Florence, since 1504.

DONATO DI BETTO BARDI (DONATELLO).

Contemporary with Ghiberti. Died, 1468.

After the expulsion of Piero de Medici it was taken from the Plazzo de Medici to the Ringhiera of the Plazzo Vecchio.

1346.

SEPULCHRAL MONUMENT.

PORTRAIT EFFIGY OF ILARIA DEL CARRETTO.

H. 3 ft. 10 in. L. 7 ft. 6 in. W. 3 ft.

JACOPO DELLA QUERCIA.

Original in the Cathedral of St. Martino at Lucca.

Paolo Giunigi, for the time being "Signore" or political master of that city had lost his wife Ilaria, daughter of the Marchese del Carretto, and desired to erect a monument to her memory. This was in 1413, and Jacopo della Quercia was employed on the work. He produced a rich example of that type of structure, in which the effigy of the deceased reclines on a sarcophagus supported on a basement and over-arched by a decorated canopy, which had been first introduced into Tuscan art by Giovanni Pisano in the thirteenth century, and survived with little organic change, only with the substitution of classical for Gothic forms of design and moulding, until the time of Andrea Sansovino in the sixteenth. But within twenty years of the completion of Jacopo's work the fury of the Lucchese populace broke out against their ruler Giunigi. He was overthrown and cast out of the city, and during the outbreak even the monument he had raised in honor of his wife was desecrated. Its central figure, however, the recumbent effigy of the lady with the carved sarcophagus on which it rests, escaped destruction, and is still to be seen where it was then deposited, on the floor of the church near the entrance to the sacristy.

1347.

BACCHUS.

H. 4 ft. 8 in.

JACOPO SANSOVINO (1477–1570).

Original Marble, in the National Museum, Florence.

1348.

ANDROMEDA DELIVERED FROM THE SEA MONSTER BY PERSEUS.

H. 2 ft. 10 in. W. 3 ft. 2 in.

BENVENUTO CELLINI.

From the Bronze Model in the National Museum, Florence.

1349.

ARCHER (BOGENSCHUTZEN GROUP).

H. 3 ft. 10 in.

Attributed to PETER VISCHER.

From the original bronze in the Germanic Museum, Nuremburg. It is a question whether we may regard the statue of Apollo as an Archer, now in the Germanic Museum, formerly in the shooting house of the town, as a genuine work of Peter Vischer, but the model and cast may be ascribed with certainty to one of his sons, and this is partly confirmed by the date inscribed on the base—1532.

(Hist. Sculp. Lubke.)

NO. 1504. VOLTAIRE. HOUDON.

CASTS FROM MODERN SCULPTURES.

1500.

VENUS VICTRIX.

H. 5 ft. 11½ in. Original Marble, in London.

JOHN GIBSON.

Born at Conway, North Wales, 1791. Died at Rome, 1865.

1501.

VENUS.

H. 5 ft. 6¾ in. Original Marble, in Florence.

ANTONIO CANOVA.

Born, 1757, in Possagno, Venetian Alps. Died, 1822.

1502.

VENUS VICTRIX.

H. 5 ft. Original Marble, ——.

BERTEL THORWALDSEN.

Born at Copenhagen, 1770. Died, 1844.

1503.

CLYTIE.

H. 4 ft. 11½ in. Original Marble, in Peabody Institute, Baltimore.

W. H. RINEHART.

Born, Frederick County, Md., 1825. Died at Rome, 1874.

1504.

VOLTAIRE. Sitting Figure.

H. 4 ft. 5 in.

Original marble in the vestibule of Theatre Francais, Paris.

JEAN ANTOINE HOUDON.

Born at Versailles, 1741. Died, 1828.

1505.

BUST OF VICE-PRESIDENT THOMAS A. HENDRICKS.

Casts S. J. Dunbar.

Born at London, Canada, 1802.

1506.

ALSACE (Bust).

Original Bronze, by L. Gregoire.

Gift of W. G. Metzerott.

1507.

MURAL TABLET TO PROF. JOSEPH HENRY.

H. 7 ft. 4 in. W. 4 ft. 1½ in.

Original Marble, in the College at Princeton, N. J.

Gift of Miss Henry.

1508.

ALEXANDER HAMILTON.

H. 8 ft. 11 in.

WILLIAM ORDWAY PARTRIDGE.

Original Bronze, in Brooklyn, N. Y.

Gift of the Sculptor.

1509.

INDIAN HUNTER.

(1864.)

H. 5 ft. 6 in.

J. Q. A. WARD.

Original Bronze in Central Park, New York.

Gift of the Sculptor.

1510.

A STUDY FROM NATURE.

H. 2 ft.

ERCOLE ROSA.

Gift of Prof. Louis Amateis, of Washington, D. C.

1511.

HEAD OF ST. JOHN THE BAPTIST.

H. 1 ft. 11 in.

ANTRAKOSKY.

Gift of Prof. Louis Amateis, of Washington, D. C.

1512.

MODEL FOR EQUESTRIAN STATUE OF GENERAL U. S. GRANT.

H. 4 ft.

CHARLES HENRY NIEHAUS.

Gift of the Sculptor.

1513.

HEAD OF GEORGE WASHINGTON.

Cast from a mould made by Clark Mills after the original cast in plaster by

J. A. HOUDON.

H. 10 in.

Gift of James D. Smith.

1514.

BUST OF JOHN PAUL JONES.

H. 2 ft. 4 in.

From the Original, by Jean Antoine Houdon.

Gift of F. D. Millet.

NO. 2001. LAST DAYS OF NAPOLEON. VELA.

MARBLES.

2000.

BUST OF MR. CORCORAN.

Ulric S. J. Dunbar.

2001.

THE LAST DAYS OF NAPOLEON I.

Height of figure 5 ft., with pedestals 7 ft. 3 in.

L. 4 ft. 8 in. W. 3 ft. 3 in. 1871.

Vincenzo Vela.

From the John Taylor Johnson Collection.

2002.

BUST OF COMMODORE MORRIS, U. S. N.

J. C. King.

2003.

BUST OF VICE-PRESIDENT JOHN C. BRECKENRIDGE.

Henry Kirk Brown.

Born at Leyden, Mass., 1814. Died at Newburgh, N. Y., 1886.

Gift of George Taylor.

2004.

MARBLE STATUETTE OF ECHO.

H. 2 ft. 10 in.

Larkin G. Meade.

Born at Chesterfield, N. H., 1835.

2005.

BUST OF ALEXANDER VON HUMBOLDT.

Christian Raugh.

Born, 1777. Died at Dresden, 1857.

Executed for Mr. Corcoran at the particular request of Humboldt.

2006.

COLOSSAL HEAD OF NAPOLEON I.

H. 2 ft. 4 in.

ANTONIO CANOVA.

A replica by Canova of his head of the colossal statue of Napoleon I, modelled from the Emperor at Paris in 1805.

2007.

STATUE OF A CHILD.

H. 3 ft. 1 in.

C. B. IVES.

Gift of Hon. John B. Henderson.

2008.

BUST OF HENRY CLAY.

JOEL T. HART.

Born in Kentucky, 1810. Died in Florence, 1877.

2009.

2010.

THE GREEK SLAVE.

H. 5 ft. 2 in. 1846.

HIRAM POWERS.

Born at Woodstock, Vermont, 1805. Died at Florence, Italy, 1873.

The Greek Slave was one of the first ideal productions of the artist, and it brought him immediate fame.

2011.

GENEVRA (Bust).

HIRAM POWERS.

This was the first ideal bust made by Powers, and was executed in Florence for Mrs. Preston, as a token of gratitude for the assistance given by her husband to the sculptor.

2012.

PROSERPINE (Bust).

HIRAM POWERS.

The pedestals of both 2011 and 2012 were designed by Mr. Powers.

2013.

BUST OF WILLIAM J. STONE.

HIRAM POWERS.

Gift of Mrs. E. J. Stone.

2014.

PENSEROSO (Bust).

WILLIAM H. RINEHART.

Born, 1825. Died, 1874.

2015.

ENDYMION.

L. 4 ft. 4½ in. H. 2 ft. 2 in.

WILLIAM H. RINEHART.

2016.

SLEEPING CHILDREN.

L. 3 ft. H. 1 ft. 4 in.

WILLIAM H. RINEHART.

2017.

BACCHANTE (Bust).

ALEXANDER GALT.

Born at Norfolk, Va., 1827. Died at Richmond, Va., 1863.

2018.

SHAKESPEARE (Bust).

(A copy.)

2019.

THE VEILED NUN. Bust.

A [illegible].

2020.

THE PERI AT THE GATES OF PARADISE.

H. 5 ft. 5 in.

THOMAS CRAWFORD.

Born at New York, 1813. Died at London, England, 1857.

This statue embodies the poem in "Lalla Rookh," by Thomas Moore.

2021.

YOUTH AS A BUTTERFLY.

H. 5 ft.

E. CARONI (Florence).

2022.

FORCED PRAYER.

H. 2 ft. 10 in.

P. GUARNERIO (Milan).

2023.

THE FIRST STEP.

H. 2 ft. 5 in.

TROMBETTA (Milan).

2024.

ISIS (Bust).

Green basalt.

ORIGINAL BRONZES BY ANTOINE-LOUIS BARYE.

Born at Paris, 1796; died there 1875.

"Barye belongs to the antique in his knowledge of the structure of the human figure; to the sixteenth century for his power at grouping his characters in such a manner that from any point of view his composition shows to advantage; and to his own time in the richness of his inspirations, for their occasional exaggerations and in the romantic impetuosity of his hunting scenes and his combat of animals."

These bronzes were purchased from Barye for this Gallery in 1873.

From No. 3000 to 3107.

3000	General Bonaparte. (1838.)	14×13
3001	Duke of Orleans. (1840.)	14×13
3002	Amazon, Costume of 1830.	14½×14
3003	Gaston de Foix. (1833.)	14½×11½
3004	Charles VII, the Victorious. (1839.)	11½×10
3005	Tartar Warrior Checking his Horse. With bronze stand, Arabesque.	13½×13½
3006	Two Arab Horsemen Killing Lion.	14½×15
3007	African Horseman Surprised by Serpent.	8½×10
3008	Elephant with Indian Mounted, Crushing Tiger.	10½×12
3009	Roger and Angelica, Mounted on Hippogriff. (1846.)	20×27
3010	Candelabras (pair), with nine lights, decorated with six figures, mascarons, and chimeras. (1846.) Originals made for Duc de Montpensier.	37
3011	Minerva.	12
3012	Juno.	12
3013	Thesus and Minotaur. (1848.)	18×10
3014	Theseus and Centaur. (1850.)	13½×14½
3015	Ape Riding a Gnu.	9×10
3016	Two Young Bears Fighting. (1833.)	8½×6
3017	Bear Sitting.	5¼×6½
3018	Beagle Standing.	6×8½
3019	Wolf Holding a Stag by the Throat.	8×17
3020	Two Young Lions Wrestling.	8×6
3021	Lion Devouring a Doe. (1837.)	5×11
3022	Lion and Serpent. (1832.)	10×12

3023	Lion Sitting. (1836.)	14×12
3024	Lioness of Senegal.	8×11½
3025	Lioness of Algiers.	8×11½
3026	Lion Walking. (1836.)	9×16
3027	Tiger Walking. (1836.)	8¼×16½
3028	Tiger Surprising an Antelope.	13½×24
3029	Tiger Surprising a Deer.	6½×10
3030	Tiger Devouring a Gavial (Crocodile). (1831.)	7½×19½
3031	Tiger Devouring a Gazelle.	5¼×12
3032	Panther Seizing a Stag.	15×22
3033	Panther of India.	5×10½
3034	Panther of Tunis. (1840.)	5¼×10½
3035	Panther Surprising a Civet-Cat.	4×9
3036	Jaguar Walking.	4¾×9
3037	Jaguar Standing. (1840.)	5×9
3038	Jaguar Sleeping.	3½×9
3039	Jaguar Devouring Crocodile.	3×9½
3040	Ocelot Carrying a Heron.	6½×11½
3041	Elephant of Asia. (1833.)	5×8
3042	Elephant of Africa.	5×7¼
3043	Horse Surprised by a Lion. (1834.)	15½×15
3044	Horse, Half Blood. Head lowered.	7½×11½
3045	Horse, Turkish. Right foot raised.	11½×12½
3046	Horse, Turkish. Left foot raised.	11½×12
3047	Dromedary, Egyptian. Reduction.	5¾×6¾
3048	Elk Surprised by a Lynx. (1834.)	8½×11½
3049	Deer Attacked by Two Scotch Hounds. (1833.)	17×21
3050	Stag, Doe, and Fawn.	9×8½

3051	Virginia Deer Burying its Side. (1837.)	10×14
3052	Bull on the Defensive. (1841.)	7×11½
3053	Bull Rearing. Attacked by a Tiger. (1837.)	9×11
3054	Bull Dragged to Earth by a Bear. (1836.)	5½×11
3055	Eagle Holding a Heron.	12×12½
3056	Crocodile Devouring an Antelope.	6½×14
3057	Python Swallowing a Doe. (1840.)	3¼×10½
3058	Python Strangling a Gazelle.	6×13
3059	Python Crushing a Crocodile. (1840.)	6½×10½
3060	Huntsman, Costume Louis XV.	7½×7
3061	Bear Overthrown by Three Mastiffs. (1833.)	10×13½
3062	Bear Flying From Three Dogs.	12×18
3063	Greyhound and Hare.	8×13
3064	Wolf Walking.	9×14
3065	Greyhound Reclining.	2½ ×10
3066	Buffalo of Egypt.	6×8
3067	Camel. (Head turned to right.)	4½×4½
3068	Greyhound Sleeping.	7½×13¼
3069	African Badger Robbing Nest.	4×6
3070	Lion of the Column of July. (1838.) Bas-relief.	8½×16¼
3071	Warrior of the Caucasus.	7½×6¾
3072	Peasant. (Mediæval.)	12×10
3073	Leopard Crouching.	3×7
3074	Deer. (Axis.)	5×5½
3075	Deer of the Ganges.	6½×6¼
3076	Bull Standing. (Small.)	3½×5½
3077	Card Receiver. Fawn's Feet. Ornamented with grapes.	3¾×7½

3078	Card Receiver. Ornamented with owls and panthers' heads.	5½×7
3079	Candlestick. (Two lights.) Ornamented with owls and panthers' heads.	10×10
3080	Candlestick. Ornamented with owls and panthers' heads.	7×3¼
3081	Candlestick. Greek designs with Syracuse medallions.	10×4½
3082	Candlestick, with Fawn's Feet. Ornamented with bell flowers and serpents.	9½×3½
3083	Candlestick. Ornamented with bell flowers, leaves, and scarabei.	12½×5¼
3084	Candlestick. Small, with Handle. Ornamented with ivy leaves.	3¾×4½
3085	Perfume Burner. Ornamented with chimeras.	4×2½
3086	Paroquet Seated on a Tree.	7¾×5
3087	Pheasant Walking. Head turned to left.	4¾×8¼
3088	Pheasant Walking. Head turned to right.	4¾×8¼
3089	Wolf Caught in a Trap.	4½×5
3090	Virginia Deer. Left foot raised.	6½×6
3091	Doe Reclining. (Dated 1840.)	3½×5½
3092	Fawn Reclining. (Dated 1840.)	1¾×4¾
3093	Rabbits, Group. (Two.)	2×3½
3094	Turtle.	1¼×4
3095	Crocodile.	1½×7¾
3096	Candelabras (pair), with three lights, Antique design, ornamented with serpent, leaves, chimeras, claw feet, and surmounted with storks.	31½
3097	Theseus and Centaur. (1850.)	50×41

3098 Jaguar Devouring a Hare. (1850.) 15½×38

3099 Leopard. Bas-relief. (1831.) Bronze frame. 3×5½

3100 Panther. Bas-relief. (1831.) Bronze frame. 3½×6½

3101 Virginia Deer, with Antlers. Bas-relief. (1831.) 4×5½

3102 Genet Carrying a Bird. Bas-relief. Bronze frame. (1831.) 3×5

3103 Axis. 4½×6¼

3104 Tiger Hunt.
Water-color sketch.

3105 Sleeping Lions.
Water-color sketch.

3106 Bear Erect. 9¾

3107 Bust of John C. Calhoun.
H. 25 in.
Clark Mills, 1850.
The original, in plaster, was taken from life by Mr. Mills in 1845.

3108 Japanese Yoshitaure Vase.
61½×26 in.
This vase takes its distinctive title from its bas-reliefs of scenes in the life of the Japanese hero, *Yoshitaure*. Within the vase is a brazen vessel for fire, and the perforated upper section is a censer, surmounted by the god Hohodermi, who, descending into Japan standing on a dragon, introduced letters and writing.
From the Centennial Exhibition of 1876.

3109 Statuette of Augustus Cæsar.
H. 36 in.
Boschetti.

3110 Bust of Washington.
H. 18¼ in.
Clark Mills, 1849.
From Houdon's original bust, in plaster, 1785.
Presented by Mr. Mills.

3111 Bust of Dr. James C. Hall.

H. 22½ in.

H. K. Bush Brown, 1880.

3112 Statuette of a Cow.

9×14 in.

H. K. Bush Brown, 1883.

3113 Bust of George Yost Coffin.

H. 28 in.

Henry J. Ellicott.

Gift of Mrs. Mary A. Yost, of Pottstown, Pa.

3114 The Mountain Man.

H. 28 in.

Frederic Remington.

Born at Canton, N. Y., October 4, 1861. Painter, sculptor, and illustrator. Silver medal for sculpture, Paris Exposition, 1889; A. N. A.; Member S. I. Specialty, horses and western subjects.

3115 Off the Range.

H. 31 in., W. 20 in., L. 28 in.

Frederic Remington. (See No. 3114.)

The two bronze lions in front of the main entrance to the gallery are copies from the originals in marble by Antonio Canova at the monument of Pope Clement XIII, St. Peter's, Rome.

3116 The Sun Vow.

H. 57 in.

H. A. MacNeil.

Born, Chelsea, Mass., Feb. 27, 1866. Pupil of Mass. Normal Art School in Boston; Chapu at Julian Academy, and Falguiere at the Ecole des Beaux-Arts in Paris. Roman Rinehart Scholarship, 1895–1899; silver medal, Atlanta Exposition, 1895; silver medal, Paris Exposition, 1900; gold medal, Pan-American Exposition, Buffalo, 1901; gold medal, Charleston Exposition, 1902. Member N. S. S.; S. A. A., 1901; N. Y. Arch. Lg., 1902.

The story of this group is best told by the following extract from a letter written by the Sculptor, under date of June 15, 1905:

"The particular legend I tried to keep in mind was of the Indian youth wishing to take his place with the warriors, and who is making a test of strength and accuracy of aim by throwing the arrow out of sight directly in the face of the sun. If successful he is 'initiated' and takes his oath of allegiance."

CLOISONNÉ.

3500 Square Table, with Cloisonné top. 16th century.
From the Centennial Exhibition, 1876.

3501 Cloisonné Vase. 16th century. H. 20 in.
From the Centennial Exhibition, 1876.

3502 Cloisonné Vase. 16th century. H. 20 in.
From the Centennial Exhibition, 1876.

3503 Cloisonné Enamel Dish, representing St. George and the Dragon, on enamelled stand, with pedestal of golden bronze. (In Case B.)
From the Centennial Exhibition, 1876.

3504 Cloisonné Plate, small, enamelled on both sides, on bronze stand. Subject: "Puck." (In Case B.)
From the Centennial Exhibition, 1876.

3505 Cloisonné Plate, small, enamelled on both sides, on bronze stand. Subject: "Puck." (In Case B.)
From the Centennial Exhibition, 1876.

PORCELAINS AND GLASS.

4000 Japanese "Arita" Porcelain Vase.

H. 8 ft. 8 in.

4001 Japanese "Arita" Porcelain Vase.

H. 8 ft. 8 in.

These examples of the ceramic art of Japan were made in the factory of T. Tawara, at Arita, Japan, expressly for the Centennial Exhibition.

4002

4003

4004 Prometheus Vase.

H. 4 ft. (Majolica).

Milton, England.

4005 Majolica Vase, with Japanese decorations.

H. 4 ft.

4006 Majolica Vase, with Japanese decorations.

H. 4 ft.

These two vases, modern imitations of the pottery of the Moors, were made by Deck, of Paris.

4007 Sevres Vase.

H. 2 ft. 2 in.

4008 Plaque of Stone Porcelain, with decorations of Poultry, Vegetables, etc.

H. 2 ft. 11½ in. W. 1 ft. 4 in.

Schopin, England.

4009 Plaque of Stone Porcelain, with decorations of Fish.

H. 2 ft 11½ in. W. 1 ft. 4 in.

Schopin, Paris.

4010 "Arita." Porcelain Japanese Vase.
H. 7 ft. W. 2½ ft.
From the Centennial Exhibition, 1876.

4011 Japanese Porcelain Bowl.
Diameter 3 ft. Depth 7 in.
From the Centennial Exhibition, 1876.

4012 Engraved Glass Magnum Bonum Claret Jug. Subject A Fox Hunt.
H. 1 ft. 4½ in. W. 9 in.
From the exhibit of John Miller & Co., of Edinburgh, Scotland, at the Centennial, Philadelphia, 1876. (In Case B.)

4013 Sevres Vase, with pedestal.
H. 2 ft. 9 in.
Gift of Mrs. J. L. M. Curry.

4014 Sevres Vase, with pedestal.
H. 2 ft. 9 in.
Gift of Mrs. J. L. M. Curry.

ELECTROTYPE REPRODUCTIONS.

CASE A.

THE HILDESHEIM TREASURES.

Electrotyped by Christofle & Co., Paris.

These are electrotype reproductions of ancient vessels found on the site of a Roman camp, near Hildesheim, Hanover.

On the 17th of October, 1868, some soldiers, while digging near their camp on the slope of Galgen, found, at the depth of ten feet, some bits of metal that proved to be silver. Further search discovered two large bell-shaped vases or bowls, inverted, under which were other vessels and fragments, strangely heaped together, the feet and handles being detached from the vessels to which they belonged, and all much corroded by the infiltration of a wet soil.

They were restored by an expert as nearly as possible to their original condition, and subsequently taken to the Royal Museum at Berlin. Their discovery made a great sensation, and it was at first supposed that the original Treasures were part of the dinner service of Varus, the Roman General, who was defeated by the Germans, under Arminius, near Hildesheim, in the year A. D. 9, but the style of some of the pieces was so evidently of a later date that the idea is now abandoned. The design and workmanship of most of them certainly show their extreme antiquity.

4180 Large Minerva Bowl (Patera).

4181 Bowl, with Hercules Strangling the Serpents.

4182 Bowl, with Deus Lunus wearing the Phrygian cap with horns of crescent.

4183 Bowl, with Cybele with mural crown.

4184 Large Drinking Bowl (Oxybaphon).

4185 Drinking Cup, with four masks of Bacchants.

4186 Drinking Cup, with six masks of Fauns.

4187 Drinking Cup, with ten masks, with scenic accessories.

4188 Drinking Cup, with garlands.

4189 Drinking Cup, with laurels.

4190 A Cup, with handles of leaves of acanthus and flowers.

4191 Egg Dish.

4192 Salt-cellar for Egg Dish, with carved exterior.

4193 Saucepan, handle with water lilies.

4194 Saucepan, handle with leaf of ivy.

4195 Saucepan, with handle knotted.

4196 Saucepan, with handle of palm leaves.

4197 Ladle, with handle of palm leaves.

4198 Ladle, with handle of ivy branch.

4199 Salt-cellar, with ivy leaves.

4200 Salt-cellar, with ivy leaves.

4201 Olive Bowl, with three carved feet.

4202 Turnip Dish.

4203 Duck Dish.

4204 Tripod, base of a candelabrum.

4205 Support, with head of Bacchus; part of a tripod.

4206 Handle of a Vase.

4207 Claw of Tripod, with head of Jupiter.

4208 Conical Cup, with rude carvings of animals.

4209 Large round Dish, bordered with foliage, birds, and squirrels.

CASE B.

Reproductions of objects chiefly in the South Kensington Museum, London. Electrotyped by Elkington & Co., Birmingham.

4210 Grand Cup and Cover. Copper-gilt. German, 16th Century.

Original of silver-gilt, in Gratz, Styria. H. 3 ft. 4½ in.

4211 Chalice. Spanish, 1540.

Original, silver-gilt.

4212 Tankard. German, 1605. A cock on top.
Original, silver-gilt.

4213 Bedford Tankard. Italian, 16th Century. Triumph of Bacchus.
Original in ivory and silver.

4214 Shrine or Cover of St. Patrick's Bell. Irish, 11th Century.
Original in copper, gold, and jewels, in possession of Rev. Dr. Todd. The back is silver perforated with crosses, surrounded by Irish characters. The bell, of sheet iron, enclosed in the original, is reputed to be of the 4th Century.

4215 Pyx or Pix. Portuguese, 17th Century. For holding the consecrated wafer.
Original, silver-gilt.

4216 Tankard. German, 17th Century.
Original, silver-gilt.

4217 Tazza or Cup. French, 17th Century. Subject: Death of Meleager.
Original, silver-gilt.

4218 Tazza. German, 17th Century. Silver oxydized. Subject: Judgment of Solomon.
Original of silver.

4219 Tankard. German, 17th Century.
Original, silver-gilt.

4220 Tankard. German or French, 16th Century

4221 Salt-cellar. Italian, 15th Century.
Original, silver-gilt.

4222 Salt-cellar. German, 1580.
Original, silver-gilt.

4223 Salt-cellar. German, 16th Century.
Original, silver-gilt.

4224 Salt-cellar. German, 16th Century.
Original, silver-gilt.

4225 Salt-cellar. German, 16th Century.
Original, silver-gilt.

4226 Inkstand. Italian, 16th or 17th Century.
Original, silver-gilt.

4227 Knife. French, 17th Century. Gilt, handle in imitation of carved ivory.
In the collection of R. Napier.

4228 Fork. French, 17th Century. Gilt, handle in imitation of carved ivory.
In the collection of R. Napier.

4229 Spoon. French, 17th Century. Gilt, handle in imitation of carved ivory.
In the collection of R. Napier.

4230 Candlestick. Italian, 16th Century.
Original, in bronze.

4231 Inkstand or Perfume-burner. Copper-bronze. Italian, 15th Century. With statuette of Hannibal.

4232 Plate. German, 16th Century. With medallions of Emperors.

4233 Plate. German, 16th Century. Subject: Adam and Eve.

4234 Plate. German, 16th Century. With arms of Swiss Cantons.

4235 Cup and Cover. English, 1638.
Original of silver.

4236 Cup and Cover. English: Hall-mark, 1676.
Original of silver.

4237 Incense-holder. Spanish, about 1540–1550. Inscribed with "*Oratio mea dirigatur sicut incensum.*"
Original in rock crystal, mounted in silver-gilt.

4238 Beaker. On three ball feet. Augsburg.
Original, silver parcel-gilt.

4239 Goblet. German, 17th Century.
Original, silver-gilt.

4240 Tankard and Cover. German, 17th Century. Man slaying a Centaur on top, with Bacchanalian group below.
Original in carved ivory and silver, by Bernard Strauss.

4241 Goblet. (Agate.) English: Hall-mark, 1567.
Original, silver-gilt.

4242 Goblet. Russian, 17th Century. Medallions of the Seasons.
Original silver-gilt.

4243 Beaker. Russian, 16th or 17th Century.
Original in silver parcel-gilt.

4244 Cocoa Cup. German, 1585.
Original, silver-gilt.

4245 Augsburg Ewer.
Original, silver-gilt, in the Louvre. Commemorates the siege of Algiers by Charles V.

4246 Pax. For communicating the kiss of peace. Represents the Virgin giving a vestment to St. Ildefonso. Spanish, 1540.
Original, silver-gilt.

4247 Bottle. In form of Pilgrim's flask. French or German, 17th Century.
Original of silver.

4248 Entombment of Christ. Bas-relief after Donatello. Italian, 15th Century.
Original, in bronze, in Vienna.

4249 Bowl, with Cover. Arabesque.
Original in brass, damascened.

4250 Bowl, with Cover. Arabesque.
Original in brass, damascened.

4251 Plaque. Entombment of Christ. Spanish, 17th Century.

4252 Bowl. French, about 1330.
Original, silver.

4253 Bowl. French, about 1330.
Original, silver.

4254 Plateau. Italian, 1820.
Silver oxydized.

4255 Bowl. Arabesque, 14th Century.
Original, brass, damascened.

4256 Bucket. Arabesque, 14th Century.
Original, brass, damascened.

4257 Nautilus Shell. Mounted in metal. Italian, 16th Century. Supported by seated Naiad. Sirens below.

4258 Ewer. Dragon handle, with Roman subjects. Italian, 16th Century.

4259 Tazza. Representing the Deluge. Italian, 16th Century.

4260 Salver. Portuguese, 15th Century. Figures in high relief.
Original in silver-gilt.

4261 Cup. English, 1720.
Original of silver.

4262 Tazza. Italian, 16th Century. Classical figures attributed to Benvenuto Cellini.
Original in the Louvre.

4263 Candlestick (Base only). Arabesque.
Original, brass, damascened.

4264 Candlestick. Venetian, 16th Century. Persian or Moresque design.
Original in bronze.

4265 Plateau. Dutch, about 1690.
Original in silver.

4266 Ewer. Venetian, 16th Century.
Original in brass-gilt.

4267 Tazza and Cover. French, 1851.
Original, silver and jewelled, parcel-gilt.

4268 Vase and Cover. English, 1772. A boy on top; handles of Satyr heads.
Original, silver-gilt.

4269 Mirror-case or Martelli Bronze. Italian, 15th Century. Allegory of Productiveness, with a legend.
Original of bronze, inlaid with silver.

4270 Incense-burner. Belgian, 1851. Arabesque.
Original of iron, damascened by Falloise, of Liege.

4271 Tankard and Cover, in fictile ivory, mounted in metal, parcel-gilt. Same subject as No. 3240 (which see), but as the original was of carved ivory, this is a more exact imitation of it. 17th Century.

4272 Bowl, with Cover. Arabesque.
Original of brass, damascened.

4273 Bowl, with Cover. Arabesque.
Original of brass, damascened.

4274 Tazza. Italian. Silver oxydized.
By Lionnet, Paris. Same subject as No. 3275, by B. Cellini.

4275 Tazza. Italian. Silver oxydized.
By Lionnet, Paris. Original by B. Cellini, in the Louvre.

4276 Gilt and Oxydized Emperor's Tankard.
From the Centennial Exhibition, Philadelphia, 1876.

CASE C.

Electrotypes by Elkington & Co.

4277 Small Shield. Benvenuto Cellini.
Silver oxydized.

4278 Salver. Italian, 16th Century, illustrating the siege of Tunis by Charles V. 1535.
Original in the Louvre, Paris.

4279 Spiked Shield of Francis I, 16th Century.
Original in the Museum of Artillery, Paris. Electrotyped by Lionnet, Paris.

4280 Helmet of Francis I. 1545.
Original in the Museum of Artillery, Paris.

4281 Sword of Francis I.
Original in the Museum of Artillery, Paris. Electrotyped by Lionnet, Paris.

4282 Head-piece. Italian, 16th Century. Marine genii holding a warrior's head, whose body forms the crest. Silver oxydized.
Original in the Museum of Artillery, Paris.

4283 Head-piece. Italian, 16th Century. David and Goliath on one side. Silver oxydized.
Original in the Museum of Artillery, Paris.

4284 Hannibal Dish. German, 1567, with Roman figures.

4285 Salver. Arabesque, with Moresco chasings.

4286 Salver. Italian, 16th Century. Arabesque.
Original in brass-gilt.

4287 Salver. Venetian, 16th Century, with battles and sieges.
Original in bronze-gilt.

4288 Salver. Italian, 16th Century. Medallions.
Original in brass-gilt.

4289 Salver. English, 1719–'20.
Original of silver.

4290 Bowl or Plateau. Moorish.
Original of brass.

4291 Gilt and Oxydized Dish, representing the months of the year.

4292 Gilt and Oxydized Dish, representing the months of the year.
From the Centennial Exhibition.

4293 Shakspeare Dish. Containing medallion of Shakspeare, 10 inches in height, surrounded by scenes from his various plays.
From an old *repoussé* plate in the South Kensington Museum. Artist and history of it unknown.

CASE D.

4294 Shield.
From the Milan Museum.

4295 Shield.
From the Turin Museum.

4296 Bourgignotte Helmet.
Museum of Artillery, Paris.

4297 Cap of a Doge.
Museum of Artillery, Paris.

4298 Shield. French, 15th Century. Medallions of David and Judith.

4299 Breast-plate.
Milan Museum.

4300 Shield of Henry II, France.
Museum of the Louvre, 1547-'59.

4301 Statuette of Henry IV of France when a boy.
By Bosio.
Original of silver, in Museum of the Louvre.

4302 Shield.
Museum of Cluny.

4303 Sword of the Duke of Savoy.
Turin Museum.

4304 Pieces of Horse Armor.
Museum of Lyons.

4305 Cannon. Renaissance.
Attributed to Germain Pilon.
Museum of Artillery, Paris.

4306 Axe of King John, France. 1350-'64.
Museum of Artillery, Paris.

4307 Suit of Armor of Henry II, France.
Museum of the Louvre, 1547-'59.
Attributed to Germain Pilon, the Sculptor.

NOT IN CASES.

4308 Column of the Place Vendome, Paris.
(Miniature reproduction.) H. 5 ft. 3 in.

4309 Suit of Armor in nineteen pieces. Italian, 16th Century.
Original in the Museum of Artillery, Paris.

4310 The Milton Shield.
Reproduced by Elkington & Co.
Oval. H. 2 ft. 10 in. W. 2 ft. 2 in.
The original was designed and wrought in silver and steel *repoussé* by M. Morel Ladeuil, England, for the Paris Exposition of 1867. The British Government bought it for the Kensington Museum for $15,000. It represents scenes from Paradise Lost.

5141 .25

4311 The Pompeiian Toilet.

Circular. W. 20 inches.

Reproduced by Elkington & Co. from the original work (*repoussé*) in silver, with damascened tracery in gold and silver, by M. Ladeuil.

4312 Statuette of the Emperor William I, of Germany.

H. 3 ft.

4313 Statuette of the Emperor Frederick I, of Germany.

H. 3 ft.

From the Centennial Exhibition, 1876.

4314

4315 Knocker. Copper-bronze.

H. 1 ft. 2½ in. W. 1 ft. 1 in. 17th Century.

Original in the Kensington Museum. Attributed to John of Bologna.

4316 Statuette of Christ.

H. 3 ft. 5½ in.

4317 Statuette of John the Baptist.

H. 3 ft. 6½ in.

(Reproductions by Elkington & Co. from the original by John of Bologna in the Cathedral of Pisa)

4318 Monument to Frederick William of Brandenburg, the "Great Elector." 1620–1688.

H 2 ft. 2 in. Reduction of the monument in bronze by A. Schluter. Berlin, 1703.

From the Centennial Exhibition, 1876.

4319 Monument to Frederick II, the Great, of Prussia.

H. 5 ft. 2 in. Reduction of the original bronze work in Berlin by Christian Rauch, 1851. From the Centennial Exhibition.

4320 Bronze Plaque. "Taking the Guns into Action at Colenso."

H. 1 ft. 7 in. W. 3 ft. 5 in. From the original. Executed by Onslow Whiting.

Gift of Alfred Mosely, C. M. G., of Hadley Wood, England.

GENERAL INDEX.

	PAGE.
Board of Trustees and Officers,	5
Note to the Public,	7
Plans of the Building,	10, 11
Casts from Antique Sculpture,	13
Casts from the Renaissance,	43
Casts from Modern Sculpture,	53
Marbles,	57
Bronzes,	61
Cloisonné,	68
Porcelains and Glass,	69
Electrotype Reproductions,	71

67 W27cs 1907
Catalogue of casts, marbles, bronze
Fine Arts Library AXZ9915
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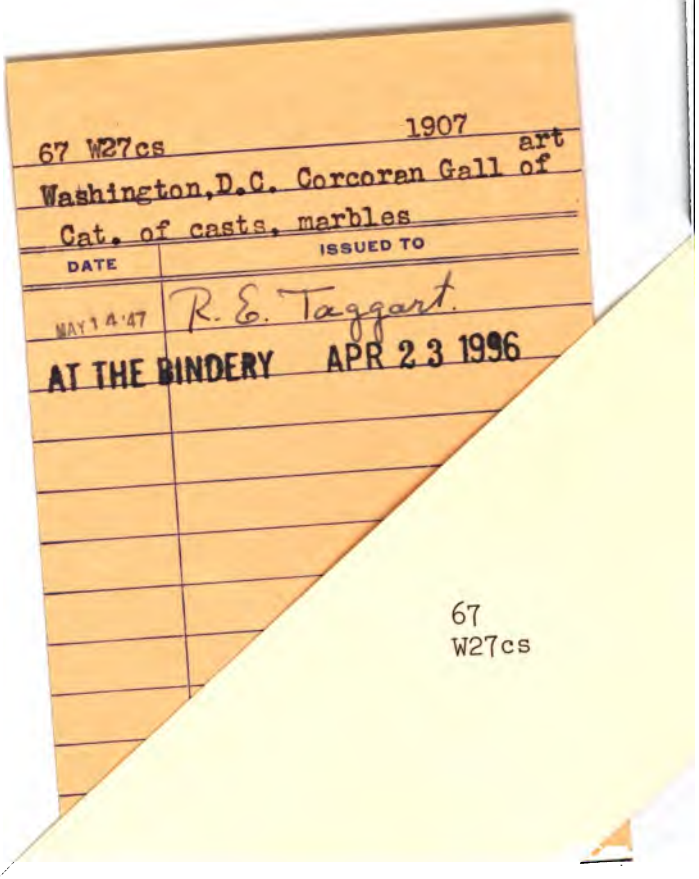
THE BORROWER WILL BE CHARGED AN OVERDUE FEE IF THIS BOOK IS NOT RETURNED TO THE LIBRARY ON OR BEFORE THE LAST DATE STAMPED BELOW. NON-RECEIPT OF OVERDUE NOTICES DOES NOT EXEMPT THE BORROWER FROM OVERDUE FEES.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Washington, D.C. Corcoran Gall of art
Cat. of casts, marbles
DATE
ISSUED TO
MAY 14 47
R. E. Taggart.
AT THE BINDERY APR 23 1996
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